

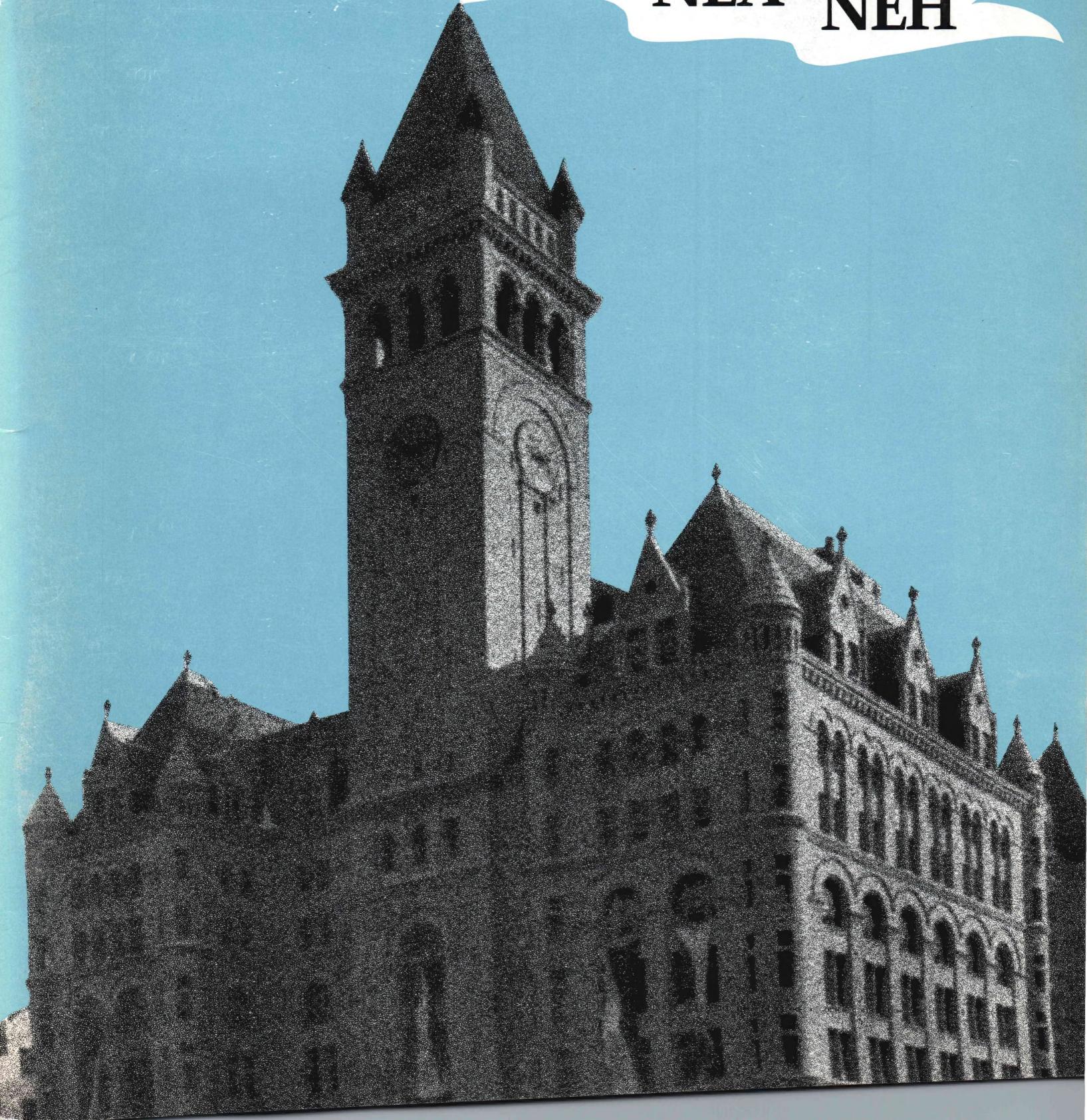
MUSEUM News

April 1983

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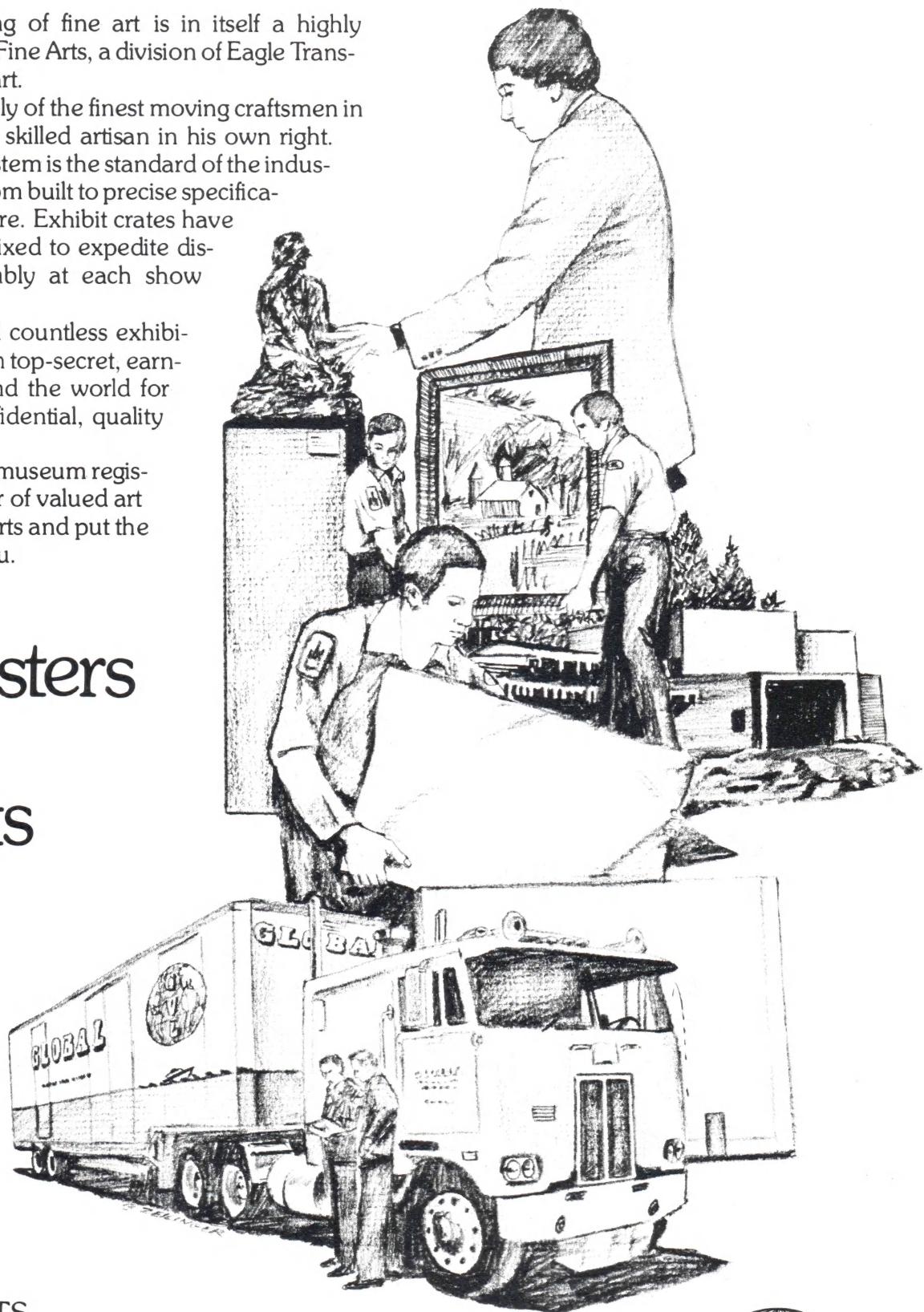
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MUSEUM News

April 1983

Volume 61, Number 4

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COVER

The renovated Old Post Office Building on Pennsylvania Avenue in Washington, D.C., is now part of a mixed-use complex named in memory of Nancy Hanks. The Nancy Hanks Center includes offices, a plaza and a shopping mart on a skylit mezzanine. IMS, NEA and NEH will move in this spring. See the interview with the heads of these agencies beginning on page 28.

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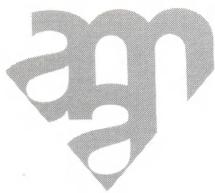
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FROM THE DIRECTOR

There are no problems, only challenges and opportunities!

More than anything else, this summarizes what Nancy Hanks offered to those she cared about and worked with and what she saw as the future for artists and cultural institutions in our society. There is, of course, so much more that comes flooding back as the result of working with her and relying on her advice and counsel over the past 12½ years.

With her death on January 7, 1983, the cultural community lost a forceful advocate and her "associates," a knowledgeable and supportive friend. During her tenure as chairman of the National Endowment for the Arts, Nancy Hanks worked unceasingly to promote a better understanding of the importance of cultural organizations and increase financial support for them from both the private and public sectors. In 1977 the AAM recognized her commitment and contributions to our nation's cultural institutions with an honorary life membership in the association.

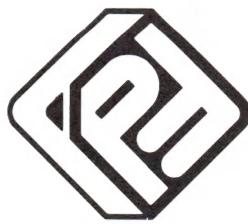
She believed that museums should be an integral part of any national, including federal, program that supported and advanced cultural institutions. To that end she included representatives from museums of *all kinds* and science-technology centers on the council and panels of the National Endowment for the Arts and supported programs that assisted all museums.

Nancy understood the impossibility of neatly separating museums by disciplines—art, history and science—and, in fact, saw that as a strength. She believed museums, as a community and as individual institutions, were nourished by their interrelations with and varying degrees of interest in each other, regardless of discipline. Nancy was also convinced that cooperative efforts among museums would greatly enrich museums as a group.

While Nancy was not able to achieve her goal of establishing an overall federal policy that provided recognition to museums of all kinds as a model for the private sector and state and local governments, she continued to work towards this end. She helped develop "Goals for Museums and Museum Professionals," which was adopted unanimously by the association in June 1980. At the time of her death Nancy was once again deeply involved in the concerns of museums, as a member of the Commission on Museums for a New Century.

One of her greatest abilities was to persist when she knew the greatness of her cause. Perhaps this is the best legacy that she can offer us.

Nancy Hanks was born on December 31, 1927, and graduated magna cum laude from Duke University in 1949. Before moving to New York City to direct studies for the Rockefeller Brothers Fund in the mid-'50s, Miss Hanks worked in a variety of government agencies in Washington, D. C. One such study, *The Performing Arts: Problems and Prospects*, examined the problems of the performing arts in America. Miss Hanks also served as a member of the Committee on Museum Needs, which presented its report *America's Museums: The Belmont Report* to the museum community in the late 1960s. She continued to work for the Rockefeller Brothers Fund until President Nixon appointed her chairman of the National Endowment for the Arts, a post she held from 1969 to 1977. At the time of her death Miss Hanks was vice-chairman of the Rockefeller Brothers Fund.



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LETTERS

Research in Museums

Congratulations on the editorial [*From the Director*] in the November/December 1982 issue of *MUSEUM NEWS*.

This is something that needs more expression within and without the museum world itself. I don't really believe that the community (of museums) and its constituency (visitors, benefactors and patrons) fully understand what research is all about at an institution such as ours. Nor is it generally understood how great a share of our total resources go to support the generation of original scholarship appropriate to a collection-oriented institution. Our museum has taken some rather bold positions in this regard, enunciating and publishing, in *Curator*, some years ago a clear statement of the rationale for our support of a large scholarly component in our staff.

It is also not fully understood or appreciated why I (and my predecessors as director) have spoken out so strongly to demand a greater voice for collection-oriented institutions in the affairs of the AAM, a greater responsibility for the publication of scholarly contributions by museum professionals (which led to our inventing *Curator* when the AAM was only publishing a weekly tabloid with the name *MUSEUM NEWS*), and why we defend so strongly our responsibility to compete for large dollars, if not large ratios, from public funding sources. To many of our colleagues and many of those with power in the grant review process we appear rich. But what they fail to see is that we also have enormous responsibilities. As I often express it, while we *do* have a lot of money we have even *more* things to spend it on. Can you imagine what resources I could suddenly find at my discretion if I could reduce the level of scholarship here to what it is at many so-called museums without collections? I would not and could not do this, of course. But I don't think it is really understood, even in the museum community itself, what this

role is, what it costs us and how vitally we perceive it.

The above comments and more lead me, therefore, to express my thanks and congratulations for the editorial and for your continuous recognition of a side of the museum world, which, unfortunately, is so little perceived and so seldom appreciated by our own colleagues.

THOMAS D. NICHOLSON
Director
*American Museum
of Natural History*
New York, New York

I was very pleased to see the editorial that calls attention to the importance of research in museums. Such effort on the part of the AAM, in my opinion, is long overdue.

It is unfortunate that the reason for touting research seems to be related more to the crisis in federal funding agencies, rather than to the inherent value of research in the museum environment. Those of us in museums with a strong research focus have long been disturbed by the fact that the AAM has seemed only to give lip service to the importance of research. Very seldom has *MUSEUM NEWS* ever carried an article dealing with research. Very seldom are there even news items on museum research activities. Very seldom are the research accomplishments of museum people recorded.

Since I have been involved in a number of accreditations recently, I am now aware of the lack of emphasis on research in that process. Indeed, there is no explicit point in the process for asking questions about research or dealing with the research activities of the subject museum. In accreditation reports, individual museums are praised or condemned for what is going on with respect to collections, or public programs, or conservation, or security, but not a word for research. For example, my own institution has long played an important role in research on the prehistory of the Southwest. In large part, perhaps because we are a division of a major

research university, our responsibilities to the general public are somewhat less emphasized than in the case of museums with a strong community base. In both accreditation and reaccreditation, we were criticized strongly for not producing more public programs. In neither report, however, was there any serious mention of our strong and vigorous research program as a way of balancing our lack of involvement in the community at large.

As I think over the past 30 years of my involvement in the museum world, I can recall very few instances in which research in museums and on museum collections has been given much attention by the AAM. Yet as the progress of the world destroys more and more of the heritage of world cultures, it is the collections of museums that will serve as the primary base for research. The association pays a great deal of attention to the collecting of these items, to caring for them and documenting them.

I think more attention to research would help justify to society the cost of collecting and saving the treasures that are in our many collections, and, beyond that, would certainly go a long way toward improving the level of knowledge that we disseminate to the public when we draw on those collections for exhibit purposes. I hope, therefore, that you and others in the association will build upon what seems to me to be an important new thrust with respect to museum research.

Thank you for the strong position you took in your editorial.

RAYMOND H. THOMPSON
Director
Arizona State Museum
Tucson, Arizona

Museums and the Law

I read the review (September/October 1982) by Thomas Leavitt of my book, *Museums and the Law*, with interest. I believe a response to Leavitt's review

Letters

is necessary because of his apparent misconception as to the purpose of a book on law as it relates to museums. Leavitt expressed concern with certain topics that were omitted from the book. He seemed to assume that a book on museum law should be a book on general museum management, personnel management and professional practices in a museum and should include a list of the types of insurance policies a museum should purchase, as well as a complete bibliography of sources on these subjects. Indeed, Leavitt's review was more a review of the bibliography in the book than the textual material. Perhaps this is understandable as Leavitt is not a lawyer.

Leavitt cited seven textbooks, principally on museum management, and a series of ALI-ABA seminars, which he stated would benefit the reader more. While these books and seminars would provide considerable information, their usefulness to someone who

wants a quick, handy summary of the law on a particular subject is questionable. A complete set of law books would provide the best source of information; however, I doubt that most museum managers have the time or the background to digest so vast an amount of information. In writing a book on museum law, I purposely condensed and simplified the law so that a layman could understand the basic legal principles that are almost a necessity for daily operations of a museum. I did not intend to cover all aspects of the law; I believe Leavitt would agree this would be an impossibility for a one-volume text. Thus, the many regulations relating to the construction of museum buildings to satisfy requirements for the handicapped, the OSHA standards and the "tangled web" of historic preservation law, as Leavitt terms it, were purposely omitted. While the basic law in these areas is covered, the coverage is one that avoids the "tangled web" of the law. I assumed most museum managers would leave this web to a lawyer and would prefer a simple, con-

cise presentation of that portion of the law which has the most direct application to museum operations.

The book covers the basic law—as it pertains to a museum—relating to contracts, torts, copyrights, employees, trustees, trusts, corporations and associations, the taxation of exempt museums, historic preservation, systematics collections, gifts, purchases of museum artifacts and loans of museum objects. No other one book provides a museum manager with this wealth of information. In addition, the book provides samples of certain legal documents—bailment contract (for museum objects on loan), licensing agreement, release, gift form, codes of ethics (placed in the appendix simply for the purpose of illustrating a code of ethics for a particular purpose, not as an example of any particular code used by any particular organization)—that museum directors can use in handling certain transactions.

I regret that the book did not serve Leavitt's needs as a reference on museum management. The book, however, was written to provide the

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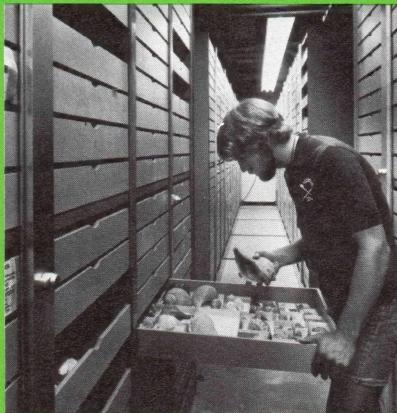
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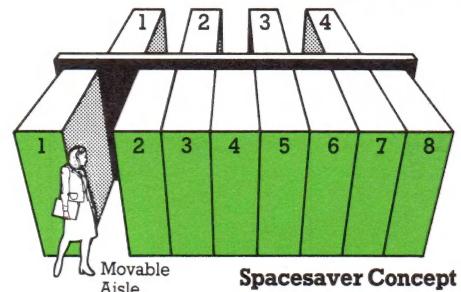


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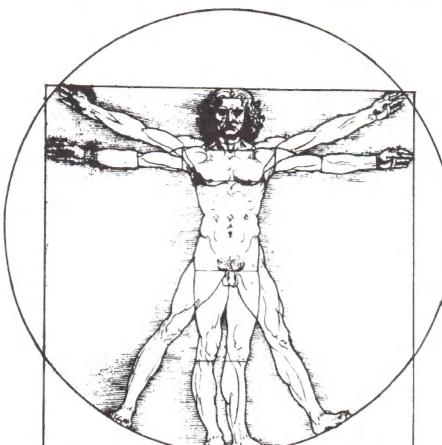
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8

Letters

museum director with a basic understanding of the law within which he or she must operate. It was not designed to make the director a lawyer, nor was it intended to explain how to manage a museum. I do hope that those who are looking for a simple explanation of the law relating to museums will not be dissuaded from reading the book because of Leavitt's skewed perception. It is of interest to note that all other reviews, including one by a member of a New York law firm, have been favorable.

MARILYN PHELAN
*General Counsel
Professor of Law
Texas Tech University
Lubbock, Texas*

A Place of Prominence

Since I am now some five years in emeritus status perhaps my words carry a bit of weight. I have also been

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MUSEUM NEWS

involved with museums in one way or another since the 1930s, which may have some meaning.

I was impressed with *Editor's Notes*, in the September/October 1982 issue, particularly the last paragraph and, most specifically, the last two sentences. This motivates my comment.

Some years ago the AAM frequently used a definitive statement that broadly defined "museum." It was even printed on the flip side of our membership cards, both individual and institutional. Recently it has not been used. It is my feeling that "if museums are going to make it to the next century [and] balance daily realities with more enduring questions about the fundamental nature of museums [my emphasis]," it is necessary to keep in prominent perspective what "the museum" is. Losing sight of "the museum" is the first and fatal step away from an enhanced museum in the new century.

MUSEUM NEWS is the professional journal of our *still emerging profession* (yes, I take the posture that those of us who do assume the mantle of "museum professionals" carry a title that in itself is not subject to formulated standards), and as such has an obligation constantly to point to the definition of "museum." I then suggest that the AAM's definition of a museum be given a prominent place in each issue of **MUSEUM NEWS** and for that matter any publication of the American Association of Museums.

JOSEPH S. HUTCHINSON
Manitowoc, Wisconsin

Address Correction

In your September/October 1982 issue, you were kind enough to list the Videotape Production Association in Sharon K. Chaplock's "Audiovisual Reference Sources." Unfortunately, the address was incorrect. So in case any of your readers need to reach the association for any reason, I'd like to set the record straight. The VPA can be reached through Mort Dubin, Iris, Inc., 236 E. 46th Street, New York, N.Y. 10017; (212) 599-0900 or Janet Luhrs, 301 E. 73d Street, New York, N.Y. 10021; (212) 734-6633.

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Government Relations and Legal Snares

E. LELAND WEBBER

I would like to talk to you about San Francisco cable cars, *Smithsonian*, Chicago's utility tax, a new swimming pool in Lake Forest, Illinois, and a few other assorted matters. They all relate to my assigned subject and to a point I would like to make.

The point is many of the axioms that most of us in the museum world have grown up with are rapidly eroding or disappearing entirely. The distinction between the public and private sectors, between profit and nonprofit institutions, between tax-free and taxable organizations simply does not exist as it once did. And that means museums' relationship with government and their approach to legal issues must be vastly different in the years ahead.

Public and Private Museums

When I joined the museum world, more than 30 years ago, there were two types of museums—public (*Smithsonian*, the Milwaukee Public Museum, Illinois State Museum, Los Angeles County Museum) and private (Field Museum, Cleveland Museum of Art, Cranbrook). We were all largely unregulated and could observe, with smug detachment, the businessman complaining about overregulation. We were all tax free—the only taxes that amounted to anything were the federal income tax and local property taxes. Almost all of us paid neither, thus we were 99⁴⁴/100 percent tax free. Public

museums, by and large, received their operating funds from government; private institutions, from private philanthropy based on the charitable deduction. Oh, there always was a trickle of contributions to the public museums and a trickle of public funds to the private museums, but they were two different worlds.

Today those two neatly systematized worlds are in many respects undistinguishable, and the blurring of the boundaries carries through to our hospitals, universities and even to our cities, towns and villages. In 1981 the "tax-free" Field Museum paid \$428,433 in taxes. The last tax may not look like much, but as Illinois Senator Everett Dirksen used to say, "A billion here and a billion there and pretty soon you're talking about real money." All of this has been added since I joined the Field Museum. These taxes cannot be deducted from taxable federal income and shared with the federal government as is the case with a business organization. Thus, these taxes hit us as hard as \$793,000 paid by a business in the 46 percent income-tax bracket.

Field Museum: 1981 Taxes

Chicago and Illinois utility ..	\$ 47,488
Social security	337,676
Unemployment	35,064
Telephone (federal, state and local)	5,966
Food and liquor, and licenses	2,239
Total	\$428,433

Museums, like their friends in the profit world, must now comply with a host of regulations, including OSHA, EEOC, ERISA and its pension management and reporting requirements, and building and program accessibility for the handicapped. I am not commenting on the propriety or administration of regulation, but on the accompanying burdens and costs that must be borne by the museum—historically under-

administered and underfunded—and paid with 100-cent dollars.

Let us turn to government, which used to depend exclusively on tax revenues for its operations. Today, cities and institutions, which historically have been in the public domain, are turning to the private sector for assistance.

- San Francisco is seeking \$10 million in private contributions toward the \$60 million cost of renovating its cable cars.
- Lake Forest, Illinois, a community that is generally regarded as one of the half dozen principal seats of private wealth in the United States, has published a glossy solicitation brochure, "The Lake Forest Gift Handbook." The brochure lists 70 municipal projects—including a swimming pool the city would rather build with tax refunds—for which the city seeks tax-deductible contributions.
- When Sandy Boyd, president of Field Museum of Natural History, left the University of Iowa, one of the Iowa City newspapers heralded his departure with "University Loses Its Principal Fund-Raiser." The state university raised \$100 million in private gifts and \$75 million in deferred gift expectations during his 12-year tenure as president. Similarly the University of Michigan raised \$31.7 million in private contributions in fiscal 1981 alone.
- The Smithsonian Institution's federal appropriations increased 73 percent from 1975 to 1981. In that same period the net income of its auxiliary and bureau activities—the Associates program, the Smithsonian Press and the shops—increased by 394 percent. That's a compounded annual growth rate of 9.6 percent in federal revenues and 30.5 percent in auxiliary net

E. LELAND WEBBER is the chairman of the AAM Legislative Program and the past president of the Field Museum of Natural History, Chicago, Illinois. This address was delivered during a session at the 1982 Midwest Museums Conference in St. Louis, Missouri. In "The State of the Art of the Profession: A Pause in Midstream" four speakers examined specific areas of the museum profession in which they possessed particular expertise.

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Commentary

revenues. Even McDonald's golden arches in their glory years hardly met that growth rate.

What does this all mean? I am certainly not trying to drive a wedge between the public and private museums. The point that I want to make is the lines no longer exist—tax-free museums are paying nondeductible taxes. All museums are being burdened with regulation, the costs of which must be paid with nondeductible dollars, and the public agencies—cities, public universities, museums and hospitals—are raising private contributions and engaging in other fund-raising activities in the private sector.

But—and here's the kicker—museums are being told by the director of the Institute of Museum Services (IMS), "... the IMS grants program providing general operating support for

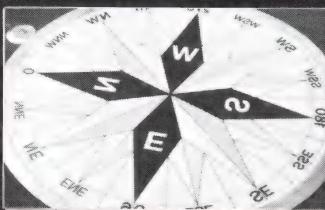
museums could as well be conducted at the local level under private sponsorship." The chairmen for the National Endowment for the Humanities (NEH) and the National Endowment for the Arts (NEA) both supported cuts of more than one-third in their budgets, and the Public Understanding of Science program of the National Science Foundation (NSF) was killed. And the cities and states—they tell us funds must be cut or excised entirely. It is manifestly unfair for tax-free institutions to be subjected to taxation and costly regulation, for governments and government agencies (including museums) to enter into aggressive private fund raising, and for government to slam the door on public tax support on the basis of presumed national and local interests.

Funding sources for public and private nonprofit institutions are being homogenized. The distinction in the years ahead will be more in governance and internal dynamics than in funding, and, because of the increasing complexity of life, museum management will have to become increasingly effective. I

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Commentary

do not think many major museums will exist by the turn of the century without substantial government support. This is not simply a "let government do it" attitude; it is based on an analysis of the way the country is—not the way it was 50 years ago.

If the public sector is going to act like the private sector (seek contributions, engage in fund-raising activities and tax and regulate the nonprofit sector), the federal government is telling private nonprofit institutions to go back to local and state governments, which tell us to go to private philanthropy, and the incentive for private giving is reducing as it was in the 1981 tax law, then museums are in a "Catch 22."

Our relationship to government must be clarified. Government must come to an understanding of the economics of the museum world. And we must be firm, aggressive, reasonable and clear—not defensive—in our requests of government.

Let me move now from the general to the specific. The American Association of Museums, through its legislative program, is trying to build a national consensus and an effective national effort on behalf of museums. To date, the effort has been successful. There is no question that AAM would have been out of business in fiscal 1981 if it hadn't been for the AAM and the superb support of Representative Sidney Yates of Chicago. Our effort, together with that of others, was also instrumental in securing modest budget reductions, rather than the proposed one-third cuts, at the NEA and the NEH. It is fair and conservative to say that as of the last day of fiscal 1982, \$50 million in federal funds were granted that would not have been granted if the AAM and others had not worked to reduce the severity of the administration's proposals.

This effort needs your financial support and your participation. One of the legislative program's priorities in the next year is to establish an effective network of museum professionals to

respond quickly to issues that will affect the museum community. So, please, when you are asked to contribute to the AAM Legislative Program, think about what it has accomplished in the last three years and what the potential is for the future. And when the association requests that you write your congressman or senator, do so quickly, with a thoughtful and analytic letter.

In our local and state efforts, there is no substitute for care, collaboration and follow-through. For example, in 1981 Illinois Governor James Thompson cut a modest state program that supports approximately 25 museums from \$1.5 million to \$1 million. Illinois museums accepted the cut in the spirit of cooperative belt-tightening even though it was disproportionate to what others were asked to take. In 1982 the governor cut his budget request to zero. That, we could not take. Through hard work we restored the \$1 million in the General Assembly and the governor signed the bill. The museums banded together, decided on a reasonable and achievable goal, collaborated with one another, assigned responsibilities and followed through. Making our presence felt in Springfield was the key to our success. The Chicago Historical Society acted as a clearinghouse, the Art Institute wrote all 60,000 of its members, and the Field Museum focused on 500 downstate members, while others undertook different chores. The vote was 99 yeas and 69 nays in our favor. Our job does not end with the vote, however. We have a copy of the roll call and will be concentrating on the nays and thanking the yeas. On October 5 we invited all legislators—yeas and nays alike—to a thank-you luncheon at the Museum of Science and Industry. This may seem like a lot of work, but the stakes are high and the results worth it.

Another project sought \$30 million in bonds for renovation and improvement of the eight Chicago museums on public lands. We prepared a 10-year plan, published it and asked for the first five-year segment. The majority leader of the House said it was one of the best bond requests he had ever seen. Even though we passed the House and the Senate, we lost on parliamentary maneuvering. But we are preparing to reintroduce the bond issue in 1983.

Legal Issues

Today, museum administrators are seeking legal advice more frequently. Not too long ago little of a legal nature impinged on our museum existence. In my first years as director of the Field Museum I consulted a lawyer only a few times a year; by 1981 it seemed daily. The emergence of statutory regulation and taxation, and the increasingly litigious society in which we live, have transformed the nonprofit world.

The wide area of acquisition, loans and deaccessions is of particular concern. The provenance of our objects, appraisals, timing of gifts, sales and public disclosure all present us with daily choices as to the care and integrity by which we will run our museums. It is an open secret that there are far too many compromises and evasions. The lowering of standards in one museum harms us all. Let me tell you a story. About 10 years ago I was talking to the person leading the lobbying effort for an association of higher education. I was agitated by something the association had done in Washington

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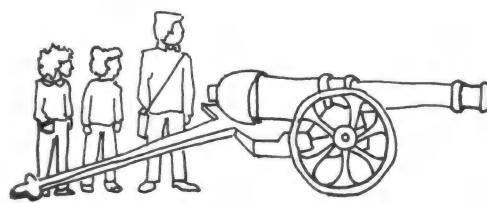
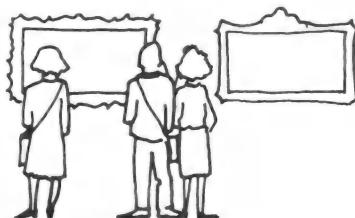
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Commentary

that I felt was heedless of the interests of the rest of the nonprofit world. I said, "Why don't you [the association] get together with museums and libraries? We could add a lot of strength and get more done in concert rather than independently." "I'll tell you why," he said. "The museums' questionable practices in accessions and accompanying tax matters are such that we can't afford to join forces with them." I've never told that story, but given some of the happenings of recent years I think it needs telling. We know that the offenses are few and the majority is clean, but the continuance and the regularity of such occurrences will plague us until they are stopped. We all suffer when the few offend.

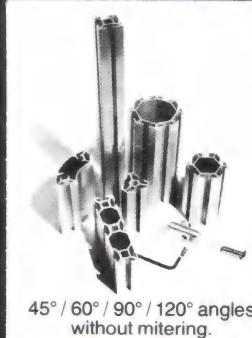
The rapidly changing field of investment management is too complex a subject to do more than touch upon. It is not a purely legal question, except as a trustee's or director's fiduciary responsibility to manage an endowment in the best interests of the museum. I would be willing to bet that the long-term results of the average museum's endowment management would not do credit to museums as a group when compared to other fund performances. How willing are trustees to analyze or even question the status quo? How much does the director encourage scrutiny? Do we have professional quality statements on investment objectives, policies and guidelines for our endowment and pension funds? The world expects them of us.

Conflict of interest is a subject little

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discussed until recently. The potential for actual, but equally important perceived, conflict of interest is great. Business and professional relationships, collecting, accessions, loans and deaccessions all pose potential problems. No museum can afford to be without a well-conceived and formally approved statement regarding conflict of interest.

Staff relations and labor law in museums have changed greatly. Our affairs have been brought much closer, in practice, to those of the profit world. Wage and hour laws, recruitment and dismissal practices, fringe benefits, working conditions and grievance procedures all require a degree of attention and managerial sophistication rarely found in museums until a few years ago.

The litany of legal issues significant to museums could go on, but this is not the time or place. Stephen Weil's "Checklist of Legal Considerations for Museums," an extremely useful resource, will be reprinted in Weil's *Beauty and the Beasts* (Washington, D. C.: Smithsonian Institution Press, 1983). It is concise, yet comprehensive enough to provide a few sleepless nights for any of us worrying about what we don't know.

In summary, I think the country is going through one of this century's major periods of change. That is neither an original nor a profound statement. In periods of social and political change elements of society must be particularly sure of their mission and equally certain that their mission is understood by government, business and the general populace. Of all of the segments of the not-for-profit world, the museum universe probably has the least homogeneity. The mix of size, discipline, mission and governance makes it an exceedingly difficult organism to understand.

So our job is more difficult as we try to fit our individual institution's goals, aspirations and needs into regional and national priorities. Although we must spend the bulk of available time on our individual museums, I ask that each of us save some time and thought for the organizations—AAM, regional conferences and numerous discipline-related associations—that are trying to build strength through unity and understanding. Δ

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NOVEMBER 17 - JANUARY 10



Outside visitors braved long lines in snow and cold weather to view the Hammer Collection; inside they patiently wound their way through crowded galleries, as a museum accustomed to 30,000 visitors a year was inundated by nearly 100,000 people in two months.



A Bluegrass Blockbuster

HARRIET W. FOWLER

Lexington, Kentucky, in travel brochure parlance, is the heart of the rolling Bluegrass country, where multi-million-dollar syndicated thoroughbred stallions and Derby-hopeful foals drowse in the warmth of long summer mornings. The brochures do not exaggerate: Lexington, with its immaculate barns, miles of plank fencing and lush pasture, is indeed a horseman's paradise. It is also a rapidly growing city with an upwardly mobile middle class that has created bulging suburban sprawl almost overnight. The University of Kentucky, IBM, Island Creek Coal, Ashland Oil and a number of other industries bring in thousands of new residents each year, just as horse breeding and racing draw thousands of visitors to the area.

Lexingtonians are passionate about their horses and their athletic events (University of Kentucky basketball is legendary)—but not about art. So when the newly established University of Kentucky Art Museum opened *The Armand Hammer Collection: Five Centuries of Masterpieces* on November 17, 1981, public response was unexpected and astonishing. Accustomed to a yearly attendance of 30,000 people, the museum recorded 99,337 visitors from opening day until January 10, 1982, when the exhibition closed. Thousands braved long lines and sub-freezing weather to see the California industrialist-philanthropist's collection of Old Master paintings and drawings. Many of these Kentuckians who traveled from all parts of the state, some hundreds of miles, were first-time museum goers. As attendance



grew and lines of waiting visitors wound their way out of the art center in which the museum is located and into the street, news media, attentive to the exhibition from its outset, sustained public interest by focusing on the attendance phenomenon itself. It was almost impossible to live in Kentucky during those eight weeks and *not* know about the blockbuster at the University Art Museum. In an area where museum going is hardly mandatory social activity, the exhibition was *de rigueur*. Considered the event of the year (and by some estimates, the decade), the Hammer Collection drew all kinds of Kentuckians, and the behind-the-scenes activity found grass-roots support as 255 volunteers gave over 2,000 hours of their time to work on the show.

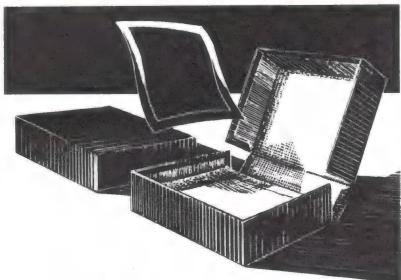
These heartening responses aside, the exhibition presented considerable

technical and administrative challenges to everyone involved in it. It began auspiciously enough with the backing of Governor and Mrs. John Y. Brown, Jr., who, as friends of Armand Hammer, urged that the collection* come to Kentucky; former Senator Albert Gore of Island Creek Coal Corporation (the Lexington-headquartered subsidiary of Occidental Petroleum Corporation, of which Hammer is chairman of the board and chief executive officer) had also worked on the idea for some time. Even with this high-level support, the exhibition's

*Hammer has three traveling collections. In addition to the Old Master group, first exhibited in 1968, a Daumier collection and, most recently, the *Codex Hammer* by Leonardo da Vinci (formerly the *Codex Leicester*) travel to museums throughout the world.

HARRIET W. FOWLER is curator at the University of Kentucky Art Museum, Lexington, Kentucky.

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Techniques

planners—the University Art Museum, the university administration, and the Armand Hammer Foundation—had only two months' lead time before the opening date, a limitation that made unusual demands for organization. As a result, few military operations have been mounted with more planning, attention to detail, late night meetings—or paperwork.

Such preparation is crucial. A production of this size offers numerous challenges to any museum, and the University Art Museum was no exception. Large institutions with the personnel and budget to handle blockbusters are experienced in withstanding the attendant problems. Small museums may find the scope of *Armand Hammer* overwhelming. Who handles the extra telephone calls, the requests for school tours? Where can 1,000 museum visitors park their cars at one given

time? Is the building truly accessible to the handicapped? What about the upkeep of the public restrooms and the gallery floors and walls? Sheer physical maintenance in a small museum with 4,000 to 5,000 visitors daily is formidable. Even more taxing is the management of all the additional personnel such as security guards, gallery attendants, school program docents, catalog salespeople, coat check attendants and volunteers. Student attendants do not always appear, volunteers can suddenly cancel and regular staff members may feel the pressure of the additional work load. An administrative failure to anticipate such problems can jeopardize the success of the exhibition just as surely as overcrowded gallery conditions and stalled lines will make the show an unhappy experience for visitors.

A closer look at the problem-solving tactics the University Art Museum developed may be instructive for other small museums suddenly facing a blockbuster. We found that to retain control over events a thoroughly methodical approach is absolutely essen-



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tial. Four thousand people arriving at a museum will not simply "sort themselves out."

The first step should be this quasi-military organization. An obvious suggestion perhaps, but routine problems will be magnified in the crush of a popular exhibition, and the show presents its own headaches as well. Special loan exhibitions usually come with stringent requirements from the lender that may call for additional security, staff and, occasionally, outside help. To meet these requirements, the museum should chart out every aspect of its daily operation, beginning with maintenance of the physical plant itself. Is the building ready to receive this kind of exhibition? Will special cleaning or repainting be necessary? Are the temperature and humidity controls functioning correctly? Sometimes lenders ask for ideal temperature and humidity in areas where their crates are stored as well as throughout the galleries. If the building is not set up for this kind of climate control, then provisions will need to be made. Even more sensitive may be the issue of a museum's fire

protection system. Some lenders ask that water sprinkler systems be turned off and 24-hour guards patrol the building. Such requests will rapidly escalate an exhibition budget and need to be planned for at the outset.

The University Art Museum had to consider these kinds of problems. Walls in receiving and storage areas had absorbed a great deal of dust from the nearby preparator's shop even in the short time of the building's existence, and they were thoroughly vacuumed and scrubbed. Professionals repainted most gallery walls their usual off-white, but walls on which the Hammer drawings would be hung were painted a much darker gray-brown to help bring the reflected light levels down to the requirements set by the Hammer Foundation. Temperature and humidity conditions needed special attention. Normally the museum's air-conditioning system, dependent on a university-wide system, shuts down at night for conservation of energy. The Hammer Foundation asked that ideal conditions be maintained throughout the building round the clock. While this request

Crowds made it nearly impossible to maintain ideal temperature and humidity conditions in the galleries.

could be honored simply by budgeting the additional funds and notifying the appropriate people, maintaining ideal temperature and humidity during peak hours of the exhibition proved very difficult. As hundreds of people filled the galleries, the temperature would rise, and, correspondingly, the humidity would drop. To control these undesirable, potentially dangerous fluctuations, a utilities manager from the university's physical plant came to the museum daily to regulate the valves by hand. Even this precaution was not adequate. Eventually, when warm, damp weather outside and large crowds inside sent the system awry, the number of people in the galleries had to be limited until conditions righted themselves.

Even the museum's maintenance schedule had to be reconsidered. Normally the floors and restrooms are cleaned twice a week, from 9 to 10

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Techniques

A.M., before the museum opens at noon. During *Armand Hammer*, however, mornings were set aside for school tours, so maintenance crews had to come in every day at 7 A.M. Consequently a staff member with access to the security code had to be on hand each morning to open the building for the cleaners and accompany them on their rounds. In this instance, an ordinary routine—gallery maintenance—became a problem as workers wielded mops and brooms near priceless works of art. The staff member's presence during maintenance hours was crucial to the security of the art.

Physical aspects of the building, particularly those that directly affect the safety of the art, are a major concern. So too are the additional employees required to handle a large exhibition. Armed security guards, extra gallery attendants, sales desk personnel, construction and signage people, telephone receptionists—all will need to be on hand to oversee the show. The large crowds waiting to get into a museum call for special assistance, particularly if some kind of traffic pattern is being observed. We found we had to hire a "traffic controller," a person to supervise the foyer attendants directing the long lines of people. This individual also kept track of the number of people in the galleries and stopped the lines when the crowds threatened to exceed the building's capacity as set by the fire marshal. In addition to the "traffic controller," the five staff members having the security code, including the director, rotated as "supervisor of the day." In theory, the "SOD," as the position was quickly termed, was in charge of all decisions and problems or emergencies; in practice, the situation occasionally deteriorated as one staff member overruled another and the dozens of extra people helping with the show were not always certain who was in charge. This need for additional supervisors can prove troublesome. One disgruntled employee, accustomed to working part-time with the original staff of seven, commented bitterly, and colorfully, that there were at least 16

chiefs for every Indian. Authority and responsibility must be absolutely clear, and, if possible, the "pecking order" should be reasonable and balanced. The museum must be vigilant in troubleshooting during a special exhibition, looking out in particular for inherent structural or organizational problems. For example, are gallery spaces designed for heavy traffic, or will narrow areas impede the flow? The University Art Museum has several confined areas within its galleries, and crowds regularly slowed down in these spots. These daily traffic jams were not especially troublesome, but gallery lectures during public hours had to be altered to prevent additional congestion. Talks in the larger galleries were held as scheduled.

More serious traffic slowdowns were certain to occur on the stairs and elevator if large crowds were allowed to move both up and down. Therefore a second-floor exit plan was used during periods of greatest attendance. Visitors entering the museum were asked to view the downstairs galleries first, then the second floor, and to exit by way of a second-floor fire door, which was keyed off each morning and guarded at all times during open hours. This second-floor exit led people down into the art center lobby near the entrance doors. Handicapped individuals were asked not to use the museum's elevator as an exit; another elevator in the art center near the second-floor exit was provided for their use. Again the system worked theoretically, but it was tested daily as countless exceptions arose. Families or groups would get split up, and the upstairs people would insist on rejoining their friends downstairs; or visitors would leave items at the museum's front desk instead of the coat check desk and would want to go back downstairs to retrieve them rather than exit from the second floor and fight their way back through the lines. These foot-weary souls were not being unreasonable, but with hundreds of people milling about such requests became major favors to grant.

The barriers needed to cordon off the Hammer works from the public turned into a persistently annoying maintenance task for museum staff. Unwilling to use the conventional post-and-rope barrier for esthetic reasons, the preparator's staff devised a less obtrusive



stanchion system. Wooden dowels, $\frac{5}{8}$ inches in diameter and approximately 16 inches high, were painted a neutral deep beige. The dowels were mounted to small wooden blocks, which were then screwed into the parquet gallery floors at regular intervals. Clear nylon cord was strung between them. While offering very little visual interference with the art, the stanchions could not withstand large crowds repeatedly scuffling and kicking against them. The short screws holding the bases to the floor popped out daily, and guards and attendants made hurried repairs. During peak hours, however, even makeshift remedies were impossible, and in time the stanchions became so damaged that substantial maintenance was needed every day. The Hammer exhibition made it clear that this barrier system, however esthetically attractive, was unworkable with heavy traffic.*

Gallery attendants became a major administrative worry. As a university institution, the museum has employed students from its beginning. Many of them have worked for two to three years, a notable tenure considering the

high turnover normal among student personnel. For the Hammer exhibition, each attendant was required to work the same day, same hours, each week throughout the show. This arrangement proved unsatisfactory to students with finals and holiday travel during the months of December and January.

The museum's stanchion system, while offering the visitor a minimum of visual interference in viewing the art, could not withstand the wear and tear of large crowds.

As a result, many could sign up for only three or four hours a week and, not surprisingly, felt little sense of continuity or, more important, contribution to the show. The attrition rate was high, and absenteeism caused real headaches for the regular staff, who had to round up substitutes at the last moment or even fill in themselves. While the rush booking of a large, popular show allows little time to pamper individual feelings, staff morale is important, especially with part-time, additional people. These staff members may feel that their roles are minor, but each, in fact, makes a valuable contribution to the safety and efficiency of the event.

While good solutions were not always found during the Hammer exhibition, advance planning averted several major disasters. The University Art Museum has only one entrance and a small foyer. Anticipating the in-



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Techniques

adequacy of this space for crowds to gather in, the exhibition's planners arranged to use another entrance of the art center. Providing over 300 running feet of additional interior space, this area was well used, as hundreds of people queued up during the cold winter months. A small museum booking a popular exhibition during the winter months would do well to consider what kind of waiting space it can offer large crowds.

Another sizable problem was the lack of parking. Although hardly unique in this deficiency, the University Art Museum has the additional complication of most university institutions: parking spaces are issued by permit to a few faculty and staff and are zealously monitored by the university police. Furthermore, revenues from tickets and towing charges are healthy enough to discourage any

change in the system. In this instance, group cooperation was mandatory, and the university's Department of Parking and Safety accommodated the museum. A large university lot was made available to the general public; buses and tour vehicles were issued special passes; and VIPs were allowed to ignore nearly all the parking restrictions on spaces next to the museum—a period of grace that ended with the close of the exhibition, and shortly thereafter, the towing of the museum director's car from its customary illegal spot!

The parking situation clearly demonstrated the need for group alliances, however uneasy. Even greater cooperation was necessary for the school tour program. At the time of the Hammer exhibition, the museum had not yet established an education program, nor was its small staff able to organize school tours. The exhibition's planners arranged to have two members of the University of Kentucky Anthropology Museum staff, already experienced with education programs, set up and conduct school tours. These visiting educators drew up a comprehensive



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schedule and attended to every detail of the program, including the recruitment of volunteers, the hiring of paid docents, the design and publication of an information packet for the schools and the content of the preliminary slide talk as well as the tour script—nothing was overlooked. While paid for this monumental task, the educators carried on both the Hammer program and their own work during the exhibition. The arrangement was hardly ideal for these "pinch hitters," but it was resoundingly successful as more than 5,000 Kentucky schoolchildren discovered the Hammer Collection and the University Art Museum. Without a well-organized school tour program, the exhibition would have been far less meaningful to these children.

This brief glimpse of some of the technical and administrative challenges offered by the Hammer exhibition in

Lexington reveals the kind of practical, nuts-and-bolts thinking that small museums must do to handle this kind of show. Parking and maintenance logistics are remarkably unexciting aspects of an important cultural event. They are, however, as critical to the success of a popular exhibition as the black tie fund-raising activities of opening night. It is hardly unimportant that the Hammer Foundation, long experienced in dealing with every conceivable aspect of these shows, usually asks two questions of a small museum during its first week of a Hammer exhibition: What's the attendance? And how are the restrooms holding up?

For the University of Kentucky Art Museum *The Armand Hammer Collection: Five Centuries of Masterpieces* was well worth its many challenges, the rushed preparation and the concerted staff effort. The eight weeks of the show marked an exhilarating

The Hammer Collection drew over 5,000 schoolchildren from Kentucky. Here a group discusses John Singer Sargent's *Dr. Pozzi at Home*, a great favorite with Kentucky viewers.

period in the young museum's history as thousands of people discovered its existence and supported its activities. This kind of exposure is invaluable. A year later, the benefits continue to materialize with increased attendance, membership, gifts and requests for school tours.

For the University Art Museum, the Hammer exhibition has become a kind of definitive identification. Before the exhibition came to Lexington, lengthy explanations were needed to tell the public where the museum was located and, in some cases, *what* the museum was. Now, the instant response is, "Oh, I know. You had the Hammer exhibition." △

THE DESIGN OF EDUCATIONAL EXHIBITS

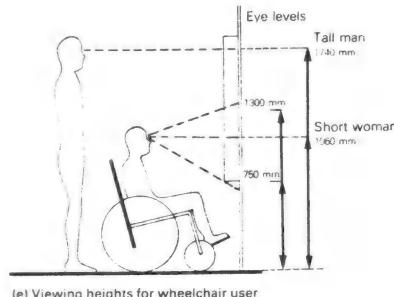
Compiled by R.S. Miles of the British Museum,
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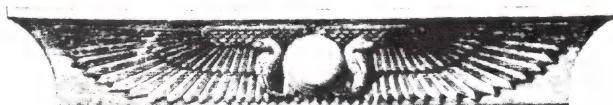
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EDITOR'S NOTES

APRIL 1983

Volume 61, Number 4

Who reads MUSEUM NEWS, anyway? In a limited sense, we know the answer to this question, because we know some things about the members of the American Association of Museums. But we'd always like to know more. A magazine, after all—even a magazine with a captive audience—thrives and survives both for and because of its readers.

Magazines also thrive and survive because of their advertisers, and MUSEUM NEWS is no exception. Many associations are recent converts to the notion that their magazines should operate like "real" magazines, but the AAM is an old pro. Since 1924, when MUSEUM NEWS was just a newsletter, it has contained advertising. To us, this means more than operating like a business. Advertising helps MUSEUM NEWS readers learn about the vast variety of products and services available to them, so they're able to make informed judgments about what they buy.

Our advertisers want to make informed judgments, too, and for the same reasons. The economic shape of things means it's essential that we all get the most value out of every shrinking dollar. When we learned that our advertisers needed more information about our readers in order to make those decisions, we decided to do something about it. Twice in the past three years, a Washington firm has conducted a readership survey for us, based on a small sample selected at random from AAM individual members.

We've discovered some interesting things about our readers. Here are some highlights:

- Nearly half (44 percent) have been AAM members and received MUSEUM NEWS for more than five years. Our readers are a faithful lot.
- An average of three people—3.1, to be exact—read each copy of the magazine. Our readers are also generous.
- Readers spend time with MUSEUM NEWS. Most spend more than half an hour; 21 percent read the magazine for more than an hour. Let's hope this means our readers are interested, not slow.
- Fifty-nine percent of MUSEUM NEWS readers use the products and services they see advertised, so our

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Volume 1, Number 1 of *The Museum News* (January 1, 1924) contained a story about the upcoming annual meeting in Washington, D.C., a report on breakthroughs in "X-ray experiments" on mummies, and these two advertisements.

advertisers can feel confident that they indeed get value for their dollar.

Now that we've been successful at pinning down our readers' habits, we need to learn more about their opinions—the subject of another, yet-to-be-scheduled, survey project. This year's readership survey did ask how well people like MUSEUM NEWS. In a general way, we learned that they like it very much: 56 percent rated the magazine "good," and 27 percent think it is "excellent."

We're pleased with the results, and so are our advertisers. In fact, one of them recently told advertising manager Maureen McNamara: "MUSEUM NEWS readers are interested in keeping current with state-of-the-art museum practices and philosophy. [The magazine] is a way of communicating with museum people on a national level. If my advertising budget were cut and I had to choose, MUSEUM NEWS would be the last to go."

Willa Cochran Hixes

Cultural Programs under Reagan

A Look at Midterm

RUTH DEAN



Lilla Tower's blue eyes light up with excitement and her face for the moment glows ecstatically as she tells a visitor of an unusual encounter she had last year with Ciba, an 8-year-old Siberian tiger. The director of the Institute of Museum Services (IMS), accompanied by her husband Senator John Tower (R-Tex.), was being shown around the St. Louis Zoo, one of the country's most spectacular preserves for wild animals. When they came to the tiger enclosure, she admired Ciba's antics—he was

RUTH DEAN is a free-lance writer residing in Washington. She covered cultural policy for the now-defunct *Washington Star*.

diving and swimming in his moat—and was asked if she would like a closer look. A lifelong animal lover, she jumped at the chance and was led to a lower, caged-in enclosure. For a few minutes she admired the sleek creature, then went up to the cage and laid the back of her hand across the bars. To her surprise, the huge cat gazed at her for a moment with his topaz eyes; then his long pink tongue flicked out in a swift lick across her proffered hand. "I was thrilled," she exclaimed. "I couldn't get over it. How many people have been kissed by a tiger!"

A few minutes later, her mood changes. The voice that purred becomes obdurate in tone, tinged at times with an anger that spells out what life is like trying to run an agency slated for zero funding. Occasionally her eyes flash in indignation about the state of office efficiency when she took over the job a year ago ("they didn't even have a work-flow chart"), employee work performance ("I like givers, not takers") and what she considers the profligate use of federal resources, whether it be office supplies (which she now requisitions herself), her reduced staff's valuable time (it is not their job to correct technical deficiencies in grant applications) or funding for her agency. As in the previous year, the IMS was slated in 1983 for zero funding, with just enough administrative dollars to phase itself out, but again the Interior bill passed in the final days of the last Congress rescued the agency by funding programs.

The president's fiscal 1984 budget request for the IMS, designating a total of \$11.5 million, marks the first time in two years that the agency has not been slated for zero funding. In a statement the day the budget message went to Congress, Tower expressed her "delight" with the action, which she said will enable the IMS "to preserve a useful and worthwhile program that benefits all Americans."

Of the three Reagan cultural agency appointees, Tower personifies administration goals in her single-minded devotion to its cost-cutting principles. There is no question that all three—Francis S. M. Hodson of the National Endowment for the Arts (NEA), William J. Bennett of the National Endowment for the

"I care about this agency, about the main product. I have not got an inordinate ability to deal with sloppy work."

—Lilla Tower, director
Institute of Museum Services

Humanities (NEH), as well as Tower—embrace Reagan's mandate to balance the budget through cutbacks in government spending and creating private sector initiatives to take up the slack. But the three of them, all lawyers, differ greatly in their approaches to carrying forward the president's goals, differences governed perhaps as much by their individual personalities and professional orientations as by the historical distinctions among their agencies.

Frank Hodsoll is a happy-natured extrovert with a quick mind who brings with him the benefit of having served a year in the White House as deputy assistant to Reagan. The president had asked him to pull together the White House Task Force on the Arts and the Humanities so successfully chaired a year ago by actor Charlton Heston, University of Chicago president Hanna Gray and the president's cultural ambassador Daniel J. Terra.

Having had no arts background, Hodsoll was considered an unlikely front-runner for the arts post until Reagan named him, and even then for the first few months his advent was regarded with fear and suspicion more or less in the "axman cometh" vein. Staffers and arts administrators soon learned he was "for 'em, not agin 'em." He has proved that with the first-rate professional staff he has chosen to direct the NEA's various program disciplines, some of them veteran NEAers who have been promoted to positions of greater responsibility. The thousands of miles he has logged meeting arts groups across the land—from big cities to the tiniest communities—have also made an impact. An affable manner, an infectious laugh and the cigar he sometimes flourishes have done the rest.

But despite the new initiatives he has introduced, Hodsoll is still a party loyalist and maintains that the arts cannot go back to the days of larger and larger federal outlays. The arts endowment enjoyed its greatest heyday during the tenure of its Nixon-appointed second chairman, Nancy Hanks, who died earlier this year. As a persistent and tireless advocate, Hanks drew national attention for the adroitness with which she was able to persuade Congress and presidents to boost funding for the arts. During her eight



years as chairman, the NEA's budget rose from \$8 million to nearly \$115 million.

This largesse continued through the Carter years, but an economy-minded Congress began to apply the brakes with suggestions for 10 percent cuts. Then came the Reagan administration with the now famous Office of Management and Budget requests for 50 percent decreases. The justifications for the cuts enraged the arts community as much as the cuts proposals themselves and signaled the start of a battle between Congress and the executive office that has not abated, but with Congress, "the keeper of the purse," always holding the final winning cards.

Twice the powerful leadership on behalf of the cultural agencies exerted by Representative Sidney R. Yates (D-Ill.), chairman of the House Appropriations Committee's Subcommittee on Interior and Related Agencies, has led the way to larger outlays for the three agencies than the original presidential budget requests. And twice they have been signed into law without modification, largely because of the sentiment of both Senate and House supporters who believe that the catalytic action exerted by a strong federal funding presence is essential for the survival of the arts in America.

In the most recent legislation signed into law, Congress funded the NEA \$143.8 million for 1983, a sum

Appropriations for Museum-Related Federal Agencies

AGENCY	\$ 11,520,000	0	\$ 10,800,000	\$ 11,520,000
Institute of Museum Services				
Total	\$ 11,520,000	0	\$ 10,800,000	\$ 11,520,000
General Operating Support	10,157,000	0	10,000,000	9,900,000
Special Projects	720,000 ^a	0	669,000 ^a	720,000
Museum Assessment Program			120,000	120,000
National Endowment for the Arts				
Total	\$143,056,000^b	\$ 100,875,000	\$ 143,875,000	\$ 125,000,000
Museums	10,371,000	6,843,000	9,339,000	7,000,000
Challenge Grants	14,400,000	7,364,000	18,400,000	17,100,000
National Endowment for the Humanities				
Total	\$130,560,000	\$ 96,000,000	\$ 130,060,000	\$ 112,200,000
Museums and Historical Organizations	6,912,000 ^c	3,600,000	6,912,000	5,000,000
Challenge Grants	20,736,000	15,600,000	16,864,000	16,500,000
National Museum Act				
Total	\$ 779,000	\$ 782,000	\$ 782,000^d	\$ 782,000
National Science Foundation				
Total	\$969,600,000	\$1,069,000,000	\$1,092,000,000	\$1,292,300,000
Science Education	21,120,000		30,000,000	39,000,000
Historic Preservation Fund				
Total	\$ 25,440,000	0	\$ 26,000,000	0
State	21,024,000	0	21,500,000	0
National Trust	4,416,000	0	4,500,000	0

^aCarryover funds from FY'82 to be used for Special Projects in FY '83.

^b Received a \$400,000 supplemental to cover moving costs.

^c\$2.5 million was reprogrammed into other areas.

^dPending its reauthorization some time early in the new session.

that was \$43 million more than the president's request, while the NEH got \$130 million, or \$34 million more than Reagan asked; the IMS, with restoration of program funds deleted in the zero-funding request, received \$10.8 million.

Despite the maintenance of these higher levels, Hodson thinks the country is changing too much to go back to old patterns. Not only has the depressed economy made that impossible but, he believes, new demographic shifts will exert a greater influence than people realize today. The economy as a whole, he said in a recent interview, is "ultimately going to impact the arts, just as the aging of our population is going to affect the arts and the content of art. And one of our missions here at the arts endowment is to try to work with artists and art institutions toward accommodating that reality." He also predicted, "It won't be the kind of *exponential* growth that took place earlier; undoubtedly there will be some attrition in the course of it. Our goal is to make sure the best of insti-

tutions—large and small—not only survive but are strengthened, so this will lessen the institution mortality rate."

Bill Bennett has adopted similar goals. With less money to spend, he is obviously seeking initiatives that will focus the federal dollar in the areas he feels need strengthening and emphasis: for a start, humanities seminars for teachers and better children's TV programming. Bennett is a big, friendly man with a rumpled, shirt-sleeved look and a mind that was honed on Aristotle, Socrates and Locke. He came to the endowment from Research Triangle Park, North Carolina, where he headed the National Humanities Center following philosopher Charles Frankel's death, and before that he taught on a succession of campuses. So ivory tower ideals are still a strong part of his makeup and influence his ideas about where the endowment should be headed.

The Brooklyn-born NEH director worked his way through college, earning three degrees—one a doc-

torate in philosophy, another in law. He is a prolific contributor to periodicals like *Commentary*. Honest to the point of bluntness, he is not afraid to step on a few toes and has shaken things up at the NEH by encouraging interprogram transfer of staff "so they won't get stale." His sharp appraisal of people and events is offset by an easy manner punctuated with occasional displays of academic-flavored wit with which he entertains members of the National Council on the Humanities at their quarterly meetings.

During his year in office Bennett has made changes that some critics say favor the scholar and research librarian at the expense of public programs, which formerly enjoyed a larger proportion of the NEH dollar. This new emphasis received dramatic focus when President Reagan invited Bennett and the NEH council to the White House in early December to hear him launch the endowment's new \$5 million "special initiative for independent research libraries," a challenge grant program designed to benefit 13 of the nation's major institutions. The one-time grants, which are expected to be matched by \$16 million in 3-to-1 matches from the private sector, included \$2 million for the New York Public Library and a half million for Washington's Folger Shakespeare Library.

As if to underline the new course the endowment is taking, Bennett called a special council meeting the same week to discuss and adopt a plan to restructure the NEH's General Programs Division so, in the words of one memorandum, it would address itself "not [to] the means it utilizes but the aims it seeks to achieve." After June 1 there will no longer be separate grant classifications for museums or media, but museums are still welcome to apply for grants in three new broad categories: (1) appreciating and interpreting cultural works, (2) illuminating historical ideas, figures and events, and (3) understanding the disciplines of the humanities.

A thinker who effectively articulates his thoughts on a number of subjects, Bennett felt it was time for everyone on the endowment staff to reexamine where the agency was going and whether it was really meeting the needs of the humanities as laid out in its statute. "We are not responding to or being moved along by any pressure or lobby group," he emphasized in an interview with *MUSEUM NEWS*, adding that, "In a job like this, you've got people pressing you from every angle." He insisted, "We are responding to what we see as the situation in the country, and that is to improve the teaching and learning of the humanities" and promote a better understanding of them. One of his imperatives, he said, was to respond to requests and launch initiatives "on the merits of what's needed, rather than what someone's pressing for." He said he has spent "a lot of time talking to people in the museum world . . . to encourage their colleagues

"Our goal is to make sure the best of institutions—large and small—not only survive but are strengthened."

—Francis S. M. Hodsoll, chairman
National Endowment for the Arts



to submit applications that have good program ideas which serve the endowment's purpose."

Congress is concerned, however, about the loss of momentum in NEH programs aimed at the general public. So the Senate-House appropriations conference, ironing out differences in the Interior bill in the waning days of the lame-duck session, "line-itemed" categories in the General Programs Division budget, delegating \$8.4 million for media grants, \$6.9 million for museums and historical organizations and \$2.6 million for libraries, with the added admonition to the NEH staff "to work closely with applicants in the area of public programs to ensure that maximum benefit is derived from the funds provided."

The same conference report also showed concern for museums in another funding area—the general operating support grants administered by Lilla Tower's Institute of Museum Services. In agency review of fiscal 1982 grants applications, prospective applicants were ensnared in a veritable thicket of legalisms. In-

complete materials were an automatic disqualification, and Tower would not let her staff members use their time to inform applicants about what was missing, even as a courtesy. She felt that was not the IMS's job. As a result, the IMS turned down nearly 70 institutions—some of major stature like the Folger Library and the Adler Planetarium in Chicago—on technicalities. And Yates' office received irate letters. So the conference report on fiscal 1983 appropriations established an appeals procedure for rejected applicants—heretofore denied in IMS guidelines. The report also stipulated that all three cultural agencies retain council members whose terms have expired until their successors have been cleared by Congress. This action will prevent repetition of last year's situation in which the IMS board, for lack of a quorum, could not fulfill its policy-making function for nine months.

Expected to become a cause celebre, perhaps in appropriations hearings this spring, is a new IMS regulation that bars museums from applying for general operating support if they have received or are about to receive a challenge grant from either of the endowments. This is a "Catch-22" situation, as both the NEA and the NEH have new guidelines of their own that prohibit challenge money from being spent for operating support. Challenge money is usually spent on projects for development and endowment building. It is, said Elizabeth Weil, director of the NEA's Challenge Grant Program, "just the opposite of operating support; challenge was never meant for that."

Tower is a stickler for regulations. They are her bible. There are no exceptions. Not even for the Folger, her favorite library. "Don't you think it hurt [to turn them down]?" she asked in the interview, but why should she make an exception for them "any more than I would a storefront museum in Harlem."

Though she has been frequently absent from the office according to former associates, they give her credit for working hard when she is there. She often burned the midnight oil, until one night she found herself locked in the building; now she brings work home with her. A self-confessed "workaholic," she says her husband often calls to see if she has eaten that day because she loses all sense of time. Her desk, piled high with grants application packets, is mute testimony to the personal hand she takes in the institute's business. On this particular day, in between bites of a homemade sandwich and deep coughing spasms of a bug she cannot shake, she is on and off the telephone trying to track down the report of the Senate Appropriations Committee to compare its language with the House report prior to conference. Explaining her refusal to take care of her health, she said, "You drive yourself and then the driving becomes habit." She expects the same from her staff, now down from seven to three. Some left, according to

Texas newspaper reports, because they could not get along with her and hated the frequent shouting matches.

"I lose my temper from time to time," she admitted levelly, but it is because "I care about this agency, about the main product. I have not got an inordinate ability to deal with sloppy work. But not everybody you get is a giver. I like givers. Anyone who doesn't produce is welcome to leave."

She sings the praises of her present staff. "I gave my staff awards at year's end," she said, adding, "I did this at a dinner before the first meeting of our new board. I gave them all awards, which is very rarely done in government, for the highest commitment, highest achievement, striving for excellence and the good humor and good will because they work incredibly hard."

A former staffer, Denna Jones, now a curatorial assistant at the National Portrait Gallery, said she was given a cash award of \$200 accompanied by a certificate of appreciation written on IMS letterhead and signed by Tower. She was one of five staffers receiving these awards, which varied up to \$700 and \$1,500, each accompanied by a certificate.

Tower is proud of her office's work output. She claims she was able to handle the same grants load as her predecessor, Lee Kimche, with one-third the original staff of 21. She is also proud of her savings in administrative funds. This includes, she said, "taking \$10,000 less of my salary," fixed by statute at around \$63,000. But she is proudest of the fact she has returned 66 percent of her \$576,000 administrative budget to the U. S. Treasury. "That comes from two things," she boasted. "Cutting costs—cutting fat out—and increasing productivity. My people are well trained. They're highly efficient. They are devoted. They work overtime. They do not consistently put in for overtime; they give of themselves. They are givers. I'm not fond of takers. I have to have people around me that have integrity; they give to their jobs and they perform them in a manner that strives for excellence."

In 1982, the institute gave \$10.2 million in grants to 439 museums in 47 states and the District of Columbia, and of this amount small museums represented a 51 percent share. "They are not doing too badly, are they?" she asked.

But a survey taken last year by Museums Collaborative, a New York-based nonprofit organization that provides training for museum professionals, would dispute that. As reported in the February 1983 issue of *MUSEUM NEWS*, 52 percent of American museums received less support in 1982 from federal agencies, and 39 percent had reduced their budgets. Support from state and local government is down; so is attendance.



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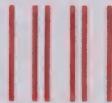
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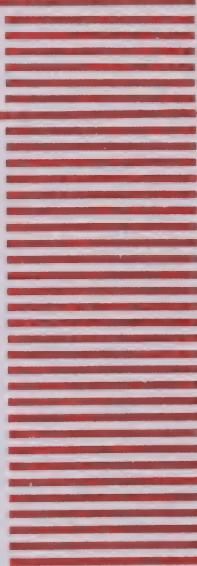


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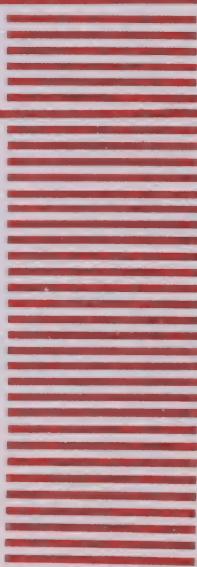


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"We are responding on the merits of what's needed, rather than what someone's pressing for."

—William J. Bennett, chairman
National Endowment for the Humanities



On the arts front Hodsoll, an incurable optimist, sees a chance for meaningful growth despite the predictions of slower economic growth in the 1980s and 1990s. This can be accomplished, he believes, through a series of initiatives he has instituted that are designed to encourage greater local support for the arts and increased community cooperation. At the same time, he thinks the NEA can help arts institutions stabilize their financial position through the longer-range help offered by the endowment's Challenge Grant Program, and for smaller institutions through the Advancement Grants Program that proved a success when instituted as a pilot during the last year of Livingston Biddle's tenure as the NEA's third chairman. In speeches around the country Hodsoll is also encouraging art galleries to share exhibitions and acquisitions and to cooperate on programming. Cooperative ventures, he believes, bring great

savings to the sharing institutions, and educational benefits as well.

Hodsoll is concentrating his most intensive effort at the local level. He is also strengthening program categories that, he said, "deal with new American work or the preservation of things which would otherwise be lost." But top priority is the local arts scene wherein he feels lies the key to the survival of the arts.

"When you look at the support system for the arts in this country," he pointed out,

virtually all art is created, presented, produced, enjoyed and supported locally. We don't have a national art system, but a series of essentially local art systems. Even the Metropolitan Opera is local. So this [the endowment's initiative] is another attempt, if you will, to build yet another leg to the support system that already exists. There's \$300-to-\$400 million a year that goes to the arts from the localities to build more support there and to help local ties develop the kinds of judgmental systems that we have at the national level, so they can do a better job of deciding who should get money within their own regions.

He explained that the program is also designed to "give priority to those institutions and artists who do not have access to other areas of support."

In his travels, Hodsoll said he had seen no direct causative relationship between local economies and the state of the arts. The Detroit Symphony, he pointed out, is doing "better than almost any year they've had before." He has seen the same thing in another depressed area, Seattle. "Theaters are doing okay" in Seattle, but the area's orchestra and opera "aren't doing all that well." At the same time, in some cities where the economy is fine, the arts are doing poorly. "What this means to me," he explained, "is that funding of the arts is, as it's always been, the function of a small group of spirited citizens saying 'we want this here' and getting their act together and doing it."

Bill Bennett, on the other hand, will consider he has done his job well when he can spur initiatives for the humanities without drawing any undue public attention to them because he honestly believes the humanities manifest themselves best when they are out of the glare of public notice. Embellishing the point, he noted it would be "odd for the humanities, which Charles Frankel used to say 'pierce the image,'" to find themselves in a public spotlight of their own. "They pierce the veil of the image, of the commonplace, to get at the heart of things," Bennett elaborated. "So it would be odd for an agency that says we support those disciplines that are part of the human condition to carry on as if we were a public relations firm, patting ourselves on the back for everything we did." △

Food for Thought

A Dialogue about Museums

FRED E. H. SCHROEDER

Overheard in a hotel restaurant during the 1982 annual meeting in Philadelphia (the speakers were in such polar opposition that I have called them Tribune and Patrician):

TRIBUNE: Listen to this: it says here that among museum visitors there's an overrepresentation of professional and managerial classes "while several other groups are markedly underrepresented—blue-collar workers, clerical and sales personnel, service employees and farmworkers."

PATRICIAN: Says who?

TRIBUNE: Says the United States Bureau of the Census. Want to hear the statistics and bibliography?

PATRICIAN: Spare me, please. I'll accept the idea that the census bureaucrats have some basis for the statement, although I have doubts that it really covers the whole sweep of museums today. What I object to is the words "overrepresentation" and "underrepresentation." They sound like editorial opinion, not fact.

TRIBUNE: What do you mean, opinion? Look here: 48 percent of the visitors to art museums have at least one college degree. If that isn't overrepresentation, I . . .

PATRICIAN: I asked you to spare me from statistics. My point is that it implies that museums are *supposed* to be representative of the whole population. That's a matter of opinion, and an erroneous one at that. The real question is whether or not museums should serve everyone. No other institutions are under such compunction. There's always an imbalance or, if you will, "over- or underrepresentation" in any church, or sports event—or pornography shop, for that matter. I don't hear anybody complaining about that.

FRED E. H. SCHROEDER is professor of humanities at the University of Minnesota, Duluth, Minnesota. He is the author of *Designing Your Exhibits: Seven Ways to Look at an Artifact* and *Outlaw Aesthetics: Arts and the Public Mind* and has edited *20th Century Popular Culture in Museums and Libraries*.



TRIBUNE: You probably aren't listening. But for museums, we're talking about public support. To my mind that means that there is a moral responsibility to serve the general public. There's hardly a museum today that doesn't derive a major part of its funding from the people. Direct budgeting from city, county, state, nation; grants from the National Endowments for the Arts or Humanities, the National Museum Act, Institute of Museum Services and heaven knows what other agencies . . .

PATRICIAN: But . . .

TRIBUNE: I'm not through. Even tax-exempt status is public support. And your donors expect to have reduced personal taxes when they give to a fund raiser. It's the people at large who are supporting museums, and they aren't getting their money's worth. Museums are operating almost exclusively for well-to-do, highly educated people, and at the expense of everyone. It's all out of proportion.

PATRICIAN: Proportion! That's absurd. You'd be setting quotas if you had your way. You'd deny the museum to neurologists, professors, heiresses and fraternity boys: "Sorry folks, you'll have to wait until we've run another dozen migrant workers through. May I check your food stamps, ma'am?"

TRIBUNE: You'd like that, wouldn't you? You like people to carry badges of poverty. But what exists now is equally absurd: "We don't exclude anyone—just pay your dollars, and the museum is at your command." But there are a lot of people who don't have two dollars for a museum admission, not to speak of food. We've got a quarter of the population living under the poverty level, and a tenth out of

work. These people are being excluded from museums through no fault of their own.

PATRICIAN: Some, perhaps. But it's not so bleak as you say. Many museums don't charge admissions, others have free days, and practically all bring school groups trooping through; there's your precious proportional representation.

TRIBUNE: No, there's *your* representation. Every elitist museum administrator I know points with pride to the school groups. They let him off the hook of taking on the responsibility to serve all classes of adults. At best it's self-delusion; at worst it's heartless complacency. Those tots are representative because they have no choice: the law makes them attend school, the teacher makes them go to the museum, and the museum makes statistical hay. And I have doubts that there is any carry-over from those school tours to adult behavior.

PATRICIAN: And as I said before, I have real doubts about your statistics. I can't believe that they include the tremendous variety and number of museums that are available to people of all degrees of sophistication and all kinds of interests. County historical museums, children's museums, transportation and industrial museums, battlegrounds, village reconstructions, mansions, arboretums, zoos, farmhouses, forts, trading posts, geologic site interpretations, natural history museums, science museums and heaven knows what specialized collections of toys, buttons, bonnets, branding irons, blacksmith tools . . .

TRIBUNE: Alliteration will get you nowhere.

PATRICIAN: . . . western arts, native American arts, rural arts, industrial arts. And halls of fame: baseball, football, hockey, fly-fishing, country music! America is museum-screwy, but there really is something for everyone. And I've got a feeling that if you take them all together, the spread of visitors goes right across the population however you want to slice the pie.

TRIBUNE: All right, I might concede that the studies of museum audiences probably are narrow in scope. Most were done by the National Endowment for the Arts, which very likely gives a patrician cast, and NEA undoubtedly favored accredited urban monster museums, thereby skewing the sample again. Even so, I think that the overall statistics still hold. Here's a simple test that would help many museums to find out how close they are to proportionate representation: Check the census figures for city, county or state and see how many black people ought to be visiting your museum, and then take a count for a week or two. If you come close to the percentage, fine; if not, take another look at your statement of purpose—and your funding sources.

PATRICIAN: Say, you do enjoy racial stereotyping, don't you? I suppose you think that will tell everything about level of education, occupation, income . . .

TRIBUNE: No, but it might show one area of under-representation. It wouldn't cost anything, and if you found an imbalance, then it might be worth funding a really thorough audience study.

PATRICIAN: It might be an amusing exercise. And I'll grant you that most museums don't know the first thing about their audiences. But it still doesn't undercut my list of the variety of kinds of museums that are available. Let's say that you do find you serve a limited audience. That doesn't mean that the other people are being denied the museum experience that they want. There are other museums.

TRIBUNE: Sure there are: one in Williamsburg, one in Kansas City, one in San Francisco, one in Harlem. All you have to do is cross the country to find the museum that serves your interests. We're right back at the question of poverty. Who can afford to take these expensive long trips? I'll bet my simple test of counting black visitors would show that even our national museums are middle-class white ghettos. The Smithsonian, the national parks . . .

PATRICIAN: You know, you really are absurd. I suppose we should have an Old Faithful Geyser in every county, a Country Music Hall of Fame in Hartford, a Gettysburg in Idaho Falls. The special interest museums are where they are because they have good reasons for being there, not because we want a geographical distribution like post offices. Don't interrupt, I'm not finished. Museums simply cannot be all things for all people. The Smithsonian complex encompassing history, art, technology, science, folkways, animals is the exception that proves the rule. It's the national museum, it's a federal enterprise, it's one of a kind. And in spite of that, each of its components serves a more or less specialized audience. The National Park Service is a fine complement to the national museum, being widely dispersed all over the nation from Maine to Alaska and Hawaii. But each Park Service museum isn't all things to all people. Vicksburg, Mesa Verde, the Herbert Hoover home, the Everglades, Yosemite—they are where they are and what they are not because everyone deserves equal museums but because everyone deserves equal *access* to quality museum experiences.

TRIBUNE: You're beautiful when you're angry. And you're ignoring the hard fact that museums by and large are *not* serving the public.

PATRICIAN: And you're pigheaded when you're cornered. You're still ignoring the essential question of whether museums—the museum experience—is for everyone. You're going on the naive assumption that museums are "good" for everyone, whether they like it or not. Your liberal views are the height of arrogance.

TRIBUNE: While you are a crypto-nazi: "Those who have been denied opportunities should be punished for their ignorance." Look here, now that we've both generated some heat . . .

PATRICIAN: Let's try for a little light. For instance, can we figure out what museums resemble? You know, a model for tax-supported institutions—though I'll still reserve the right to argue that most museums derive a significant amount of income from direct donations by just those people whom they serve. In other words, the users are the real supporters.

TRIBUNE: And I'll reserve the right to refute your argument. What you mean is that what museums most resemble is private clubs. Now to me, museums should be like public libraries, schools and parks—free of admission fees because education and wholesome recreation are in the best interest of both the body politic and individual humans. It's a responsibility and a moral commitment as old as America.

PATRICIAN: Schools are hardly a model. Everyone pays for them, but the only beneficiaries are children and the families who have children. I think a better model is the highway system, where the users are taxed for the highways. If you don't want to use the highways, you don't pay for gasoline, licenses or tolls. The same rule should apply to museums: you want to use them, you pay; you don't care for what they offer, you are free to stay away. The advantage is not only are the nonusers not taxed, but the museums don't have to pander to popular tastes and unsophisticated visitors.

TRIBUNE: Museums are like highways! That's the worst comparison I've ever heard. Highways are neither educational nor cultural . . .

PATRICIAN: My point was that user fees are a good method of supporting public facilities without burdening those who don't use them.

TRIBUNE: But to do that with museums would raise the admission costs so high that they would become even more exclusive than they are now. Either that, or become so mass-entertainment oriented to make bucks that the quality and educational function would be lost in all the razzle-dazzle. I prefer to go back to my other models: schools, parks and libraries. We can exclude schools for the reason you gave . . .

PATRICIAN: Thanks.

TRIBUNE: . . . and because schools have a captive audience. I believe that the core of the educational function of a museum is adult education. That means free and voluntary attendance and participation, not required attendance as with schools. I'm not saying that museums shouldn't have school programs, just that these are not the core mission of a museum.

PATRICIAN: Would you say that the schools should support the school programs in museums?

TRIBUNE: Yes.

PATRICIAN: User fee.

TRIBUNE: Okay, I'll have to concede that. But let me return to my models. I'll exclude parks, too, because although they are recreational—even spiritually recreational for some people—education is pretty much incidental. There may be some physical education, a few statues or monuments, possibly an attached zoo or arboretum, but in general parks are not designed to be informative. Willing to accept that?

PATRICIAN: Yes, Socrates (who, I might add, taught in a public park).

TRIBUNE: Which leaves public libraries as the model for museums. Libraries are tax supported and free to the public.

PATRICIAN: Not entirely. Most libraries charge some sort of nonresident user fee.

TRIBUNE: Granted. But my main point is that libraries do not exclude users by means of regressive admission taxes. Moreover, at their best, libraries serve all publics without pandering. They have mysteries and westerns, technical books, cookbooks, classics, art books, history, and some of the most modern libraries have records and tapes for all musical tastes—classical, rock, folk, country—even movies and videotapes. I could go on, but how do you like this for a model?

PATRICIAN: Sounds great. And, I suppose that you are going to tell me that libraries don't have "an over-representation of managerial and professional classes." Right?

TRIBUNE: Well, no. For one thing, there's still a lot of elitism among librarians. And there are literacy barriers. And many people don't have the library habit. They think libraries are not for them.

PATRICIAN: Which may be true, and it returns me to my original point about museums. I think that museums are not for everyone, just as symphony concerts and hockey games and carnivals are not for everyone. And your incorrigible egalitarianism can result only in watering down the museum experience for those who already use and support museums. Your art museum would end up with lots of pictures of kitties and puppies and pretty calendar snow scenes. The history museums would turn into nostalgic strolls down the quaint streets of yesterday. Your zoos would have alligator wrestling every hour. Your science museums would explain how your heart is like a little pump going squeezo-squeezo. Your anthropology museums would show how simpleminded the Indian primitives are. Your natural history museums would have pretty displays of butterflies arranged by size and color. Your . . .

TRIBUNE: All right! You've made your point. Although I must say that some of your descriptions remind me of certain museums I've visited.

PATRICIAN: Exactly. The corruption is already setting in, all in the name of serving the people. Museums

should be attractive, certainly. And they should continue to be recreational. But there is an essential quality to the museum experience that demands maturity and cultivation of the visitor—call it educational if you must—but I would rather say that the museum experience should provide an elevated experience. Not just fun. Not merely diversion. And not a bagful of facts to be regurgitated in an academic quiz game, but a heightening of awareness, a deepening of understanding, a degree more of humanness!

TRIBUNE: But only for a precious few. I agree with everything you just said: the museum experience should not be the same as commercial entertainment, or even like a lesson in school, but I just will not buy the idea that museums are to deny this experience by establishing an intellectual or social threshold for entrance. I think that you missed my point about libraries. A museum does not have to be *either* for masses or for the intellectual elite. It can serve both

As you have undoubtedly suspected, the speakers and the dialogue are fictional. But the issues are real, and they emerged forcefully during and following the session "Is the Museum a Social Instrument?" Panelists expressed a diversity of viewpoints, members of the audience entered the debate with fire in their eyes, and the issues resounded throughout the week in informal discussions. My reason for preparing this dialogue, however, was not to give myself fifteen minutes beyond the ten allotted to each panelist. Naturally, there was not enough time to hear all opinions, much less to resolve the issues, and yet the session was fruitful because very basic questions about underlying assumptions were brought to the surface for thoughtful reexamination.

Wouldn't it be good, I thought to myself afterward, if these vital questions and controversies could be brought home for discussion among a much wider audience of museum trustees, members and friends? But how can we awaken nonprofessionals to the issues, especially when the majority of the public does not think of museums as controversial places?

My solution was to write this dialogue for oral performance before groups of museum members. Patri-
cian and Tribune are lively, opinionated opponents, and in a quarter hour of dialogue they introduce a dozen issues about the nature of museums, the missions and responsibilities of museums, the quality of the museum experience and the audiences of museums. None of the issues is resolved, or even fully explored. Most ideas are overstated and oversimplified, and some controversial statements are left dangling without challenge. But sparks fly, and they should ignite spirited discussions among people who have never before thought seriously about museums.

To use this dialogue, I recommend that it be read or performed by actors for several reasons. Actors will

by having different points of access. Accessibility means much more than having free days and wheelchair ramps. It means making the collection, and the significance of the objects in the collection, intellectually and emotionally accessible to different people from different backgrounds, taking each of them from where they are as they enter to a somewhat higher degree of what you call elevation. And now it's time to eat.

PATRICIAN: Clever way you have of getting the last word. Let's continue this over food and drink. That is, if you have the stomach for it.

TRIBUNE: I've got the stomach for anything, but let's try to find some ways of making our museum more responsible to the people.

PATRICIAN: And to quality.

TRIBUNE: That's what I call food for thought. And that's the last word.

know how to turn the words into a fast-paced, high-spirited event. Moreover, performance by staff members or trustees could be dangerous to their health: listeners are sure to associate the opinions expressed with the person who speaks the lines. Finally, it is high time that museums drew upon community theater people for interpretive programs, and this is a good way to start.

The abrupt ending may appear frivolous, but it is designed to serve as a transition to audience discussion over coffee, wine and cheese or the annual dinner. You may want to use the performance simply to generate informal conversation about museums rather than the usual social small talk, and to hope that over the long run the experience will inform future discussions on real local issues about museum policies. On the other hand, you may want to structure discussion by dividing the audience into small groups, each reporting after ten or fifteen minutes on which issue they think is most important for your museum's long-range plan. Or you might want to prepare a list of questions for a moderated discussion: Who uses our museum? Who *should* use our museum? Whom do we intentionally exclude? Why? Whom do we unintentionally exclude? How? Are museums primarily educational institutions? Do museums resemble libraries? Is it possible to please all audiences? Are we obligated to try to serve all publics? And so on.

The statistics, incidentally, are from the Bureau of the Census' *Social Indicators III*, a handsome and handy volume that should be in every museum's library as a graphic source of contemporary information about the American people (available from the Superintendent of Documents, Government Printing Office, Washington, D. C. 20402).

Keeping Our Own House in Order

The Importance of Museum Records

EDITED BY CAROLE SCHWARTZ



The Task Force on Museum Archives was formed in 1981 under the aegis of the Society of American Archivists. One of its first goals was to sponsor a panel on museum archives. "Museum Records: Their Importance to the Museum and to Research" was presented at the society's 45th annual meeting on September 1, 1981 in Berkeley, California.

The importance of museum records to historical research was addressed by ROBERT W. RYDELL, assistant professor of history at Montana State University, Bozeman, Montana. Rydell had used museum archives in researching his dissertation on world's fairs, which won the Allan Nevins Prize in 1981. MICHELE L. ALDRICH, director of the Women in Science program at the American Association for the Advancement of Science in Washington, D. C., and research associate at the California Academy of Sciences, San Francisco, California, spoke generally about the varieties of scientific research that museum records make possible and specifically about the problems in their preservation. ALAN L. BAIN, associate archivist at the Smithsonian Institution,

Washington, D. C., elaborated on the need for cooperation among museum staff in establishing and maintaining an archives and explained the rationale for an archival program. PATRICIA NAUERT, former registrar at the Los Angeles County Museum of Art, Los Angeles, California, and editor of *Registrars' Report*, discussed similarities and differences between the roles and functions of museum registrars and archivists. CAROLE SCHWARTZ, archivist at the Cincinnati Art Museum, Cincinnati, Ohio, and cochairman of the Task Force on Museum Archives, was moderator of the panel and has edited this presentation for publication.

There is a growing awareness among museum professionals of the importance of institutional records, and a number of museums have developed archives programs. Likewise, there is increased recognition among researchers outside the museum of the value of museum records to their work, and hence a growing demand by the public to examine museum records. We hope the publication of this panel presentation will foster these developments.

The Historical Researcher

ROBERT W. RYDELL

My own research interests are in American cultural history, particularly in the transmission of ideas held by elites to popular, mass audiences. My work on world's fairs reflects this interest and concentrates especially on anthropological and pseudo-anthropological displays of nonwhites at a series of 12 world's fairs held around the country between 1876 and 1916.¹ The gist of my argument is that these fairs put the world on view and shaped the attitudes of millions of Americans. The relevance of fairs to museum archives may seem remote but, in fact, is really quite direct simply because fairs bear directly on many of America's museums. Some museums, like the Field Museum of Natural History in Chicago, were started as a result of the exhibitions. Others, such as the Smithsonian Institution, had their holdings substantially increased as a result of them. But I do not propose to talk to you about fairs. Rather, I wish to discuss the experiences of a historian in museums with and without established archival holdings.

First off, I wish to emphasize that I am not a historian of museums but a historian who finds museum records integral to his research. Museum records, I will suggest in a moment, contain information that is useful to historians working in a number of areas. In pursuing my own research around the country, and visiting over 50 libraries and archival repositories in various cities, I was surprised to find that many museums lack facilities for maintaining records about their own origins and development. This struck me as curious. Museums, after all, function, at least on one level, to preserve the collective past of their society. But, ironically, museum directors seem to ignore the history of their own institutions and of the relationship of their institutions to broader currents of social change in their communities, regions and, indeed, the nation as a whole. This is terribly unfortunate because museum archives could be rich sources for research into questions of political culture—that is to say, questions of cultural power which are inherent in any effort to shape the cultural content of a society.

Within this broad field of political culture, museum records could yield important results to any number of endeavors in various historical fields. I call your attention to two recent studies that rely on museum records. Thomas S. Hines' *Burnham of Chicago* draws heavily on the architectural records that have been preserved in the Art Institute of Chicago. Helen



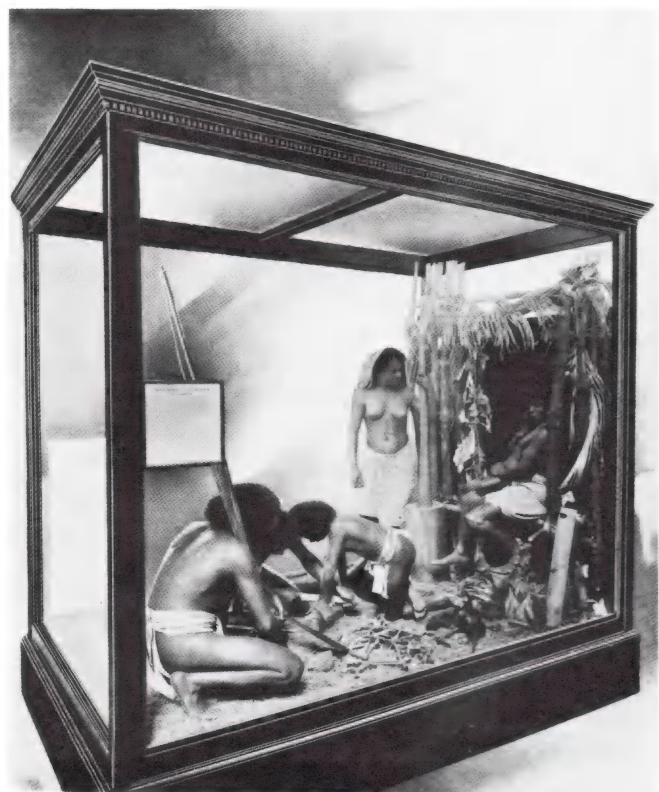
Drawings from scientific expeditions are only some of the interesting records preserved in museum archives. The watercolor sketch of the Grand Canyon of the Colorado (opposite) was made in 1880 by William Henry Holmes, an artist-geologist with the U. S. Geological Survey (and later director of the National Museum of American Art). Above, Holmes' self-sketch of some precarious surveying in Colorado, 1874.

Lefkowitz Horowitz's *Culture and the City* is based on records found in several museums and is a fine history of the role of Chicago's elites in shaping their city's institutions of high culture.² There is every reason to believe that museum archives would be fruitful sources for any historian interested in the broad concerns of cultural history.

What kinds of records could a historian hope to find? In the best of all possible worlds, one could hope to find correspondence from the culture barons who were instrumental in first establishing and then shaping the policy of a given institution. These men and women were active in much more than museum affairs, of course. It would be entirely reasonable to ex-



Some museums had their beginnings in world's fairs; others increased their holdings through them. Records from the Trans-Mississippi and International Exposition in Omaha, 1898 (above) and the Pan-American Exposition in Buffalo, 1901 (opposite), are housed in the Smithsonian Institution Archives. Anthropology exhibits, like *Family Groups of the Negrillos* (below) at the Alaska-Yukon-Pacific Exposition in Seattle, 1909, allow historians to investigate attitudes toward non-European peoples.



pect to find correspondence between directors and political and financial leaders of the community. Such correspondence would touch on any number of issues ranging from urban renewal to American diplomacy (or lack thereof) in the Far East. Records testifying to the support and extent of support from financial institutions would be invaluable for any researcher trying to explore how and, more important, why cultural outlooks were shaped in a given direction. Furthermore, at the risk of making a broad generalization, I would suggest to you that museum directors, curators and even staff members tend to be very active in the affairs of their community and not infrequently, as one moves up the museum hierarchy, in the affairs of state, nation and world.

As you might expect from what I have said thus far, I am enthusiastic about the potential museum archives hold for historical research. Their value is, I believe, best illustrated by the Smithsonian Institution Archives. It would be inaccurate to call the Smithsonian Archives heaven, but from the standpoint of this historian it is the promised land. In my own case, I found records, largely unprocessed, for every fair held in this country and many held abroad. These were all expositions in which the Smithsonian had been involved. Letterbook correspondence from special agents in the field to museum curators provided valuable insights into the administrative workings of the fairs. Press releases and advertisements for exhibitions as well as exhibition catalogs afforded glimpses of the motivations for displays, while letters from fairgoers to various museum administrators suggested public response. Inventories of building materials underscored the care and attention that Smith-



sonian officials lavished on their displays; payroll vouchers sometimes emphasized the lack of care and attention paid to employees. Telegrams from exhibition installers and curators in the field frequently belied reports from exposition directors about the progress of construction. Diaries and personal journals also proved helpful, as did official and unofficial memorandums revealing the frustrations and satisfactions that came from bringing "culture" to the masses. Particularly valuable were newspaper clippings: Smithsonian officials were inveterate clippers, religiously snipping newspaper and magazine articles about their exhibitions. Equally important were photographs of the exhibits, museum personnel and the fairs as a whole, which served as critical supplements to written accounts. Although I did not rely heavily on them in my own research, cumbersome guest registration books are rich treasures that could provide historians prone to hormonal frenzies over numbers with a basis for demographic profiles of those faceless crowds who peered through glass cases at stuffed buffalo and papier-maché Indians.

These written and visual materials are part of the exposition collection in the Smithsonian Archives. There is much more. Detailed internal records of the Smithsonian's history and development over time made possible extensive cross-checking of information. Incoming and outgoing correspondence of Smithsonian secretaries and assistant secretaries enabled me to trace a given problem with a display through to its ultimate resolution or irresolution. Personal papers of curators and other museum officials contained numerous observations about the successes and failures of exhibitions and provided a key

to understanding the continuity between fairs. Administrative files shed light on just that: the administration of displays and the coordination of Smithsonian operations at the fairs. These records also proved to be helpful in assessing changes and continuities among expositions. The correspondence in these files alone did a great deal to unlock the mysterious day-to-day workings of the fairs. Equally important were the biographical files, which identified the fairs' planners and provided information about their background and previous experience.

What I am suggesting is simply this: the exposition collection at the Smithsonian provided an incredible variety of information about specific fairs, while the general archival holdings permitted additional investigation into museum operations at the fairs. Above all, the general archival holdings made possible additional opportunities for verification, a critical part of the historical enterprise.

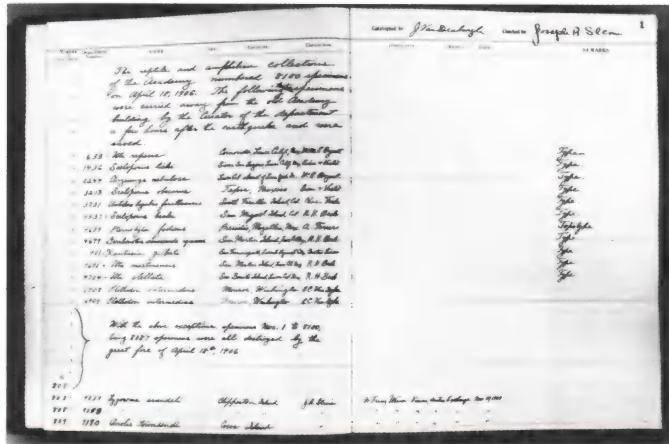
To illustrate my point further, let me turn from the Smithsonian Institution to the Museum of Man in San Diego. This museum is the direct result of the San Diego Panama-California Exposition of 1915-16, and the museum is located in one of the buildings originally constructed for the fair in Balboa Park. Unlike the Smithsonian, the Museum of Man has no centralized archives. Instead of documents, I found helpful staff members advising me to talk with various administrators who, they believed, would remember details of the museum's origins. To pursue my topic I had to turn to the San Diego Public Library, which contains fragments of relevant material, and to the San Diego Historical Society, which possesses additional bits and pieces. About the only accounts

left were newspaper reports, but I need not remind you of their unreliability as sources of unbiased information. Thus in this case, the absence of an archival repository for museum records precluded the generation of data and the verification of data found external to the museum.

To conclude, let me remind you of my earlier comment that, when you stop to think about it, there is something curious about museums lacking archives or having only informal arrangements for preserving their own records. Museum administrators, one would think, would be as concerned about their own past as about the past they preserve and pass on to the public. But sometimes the absence of evidence is evidence itself. In this case, the lack of evidence due to the absence of archival repositories in museums just may be the best evidence available about the ultimate concern of museum administrators and directors for generating inspiration rather than critical knowledge about their cultural function in a community.³ To the extent that museums have shaped a particular culture, it is important to understand how and why. The development of archives, it seems to me, is crucial to the process.

NOTES

1. "All the World's a Fair: America's International Expositions, 1876-1916" [Ph.D. diss., UCLA, 1980].
2. Thomas S. Hines, *Burnham of Chicago* (New York: Oxford University Press, 1974); Helen Lefkowitz Horowitz, *Culture and the City* (Lexington: University of Kentucky Press, 1976).
3. G. Terry Sharrer, "Of Keys and Curates," *Corona* 2 (1981): 21-27.



This catalog from the Department of Herpetology, California Academy of Sciences, contains a note explaining the loss of all but 13 specimens in the earthquake and fire that ravaged San Francisco in April 1906.

bolize both the promise and the difficulty of using museum records.

Old letters in copybooks or files are a form of documentation with which virtually all historians are familiar. Historians will probably also be comfortable with the photographs and maps one finds in museum records. Financial records in a museum collection are grist for the mill of any historian generally familiar with business records. But some kinds of records are special (if not unique) to museums, and these the historian must think about before realizing their full potential. Field notes and ships' logs are good examples. Another kind of record the use of which might at first baffle historians is the museum catalog. Catalog records can be invaluable for tracing the route of scientists whose field notes have not survived. They are also useful for administrative histories of museum departments and for the history of taxonomy, an esoteric but fascinating branch of intellectual history.

What kinds of activities do museum records document for the historian? The most obvious answer is the administrative, educational and intellectual lives of the museum—accessions, loans, exchanges, exhibits, research, publications programs, lectures and the like. Records also provide documentation on artifacts and collections of objects that the historian might be using in research, although such documents are normally still current and thus not retired to an archive. The historian writing a biography of a scientist or artist will use the papers of curators. The records of a museum may provide the best documentation extant on an exploration or expedition important to the history of science. Finally, museum records have information on other organizations with which the museum was associated, such as predecessor agencies and scientific or artistic or historical societies. To give one example, most of the early corre-

The Science Historian

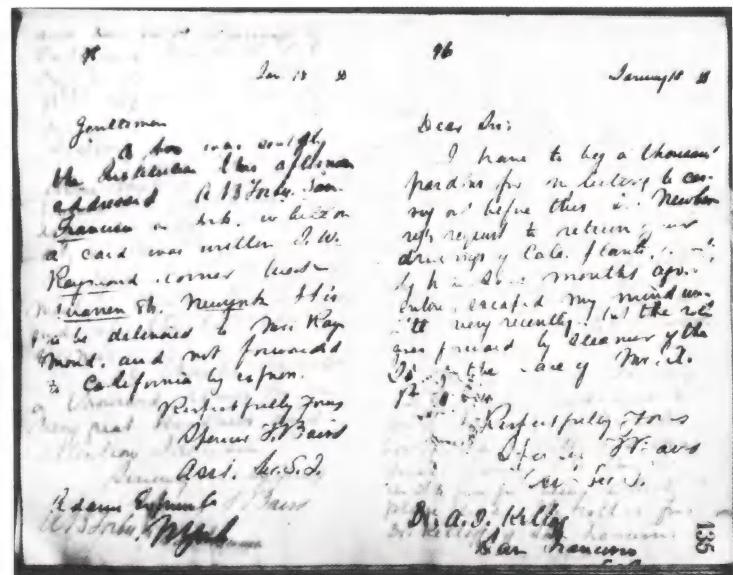
MICHELE L. ALDRICH

Museum records present a tremendous variety of documents to the historian. Science museums in the United States seem to have grown up during the heyday of the letterpress copybook, a forerunner of carbon paper that was used for creating bound copies of outgoing correspondence. The copybook tissues were fragile at the time and have often deteriorated since, especially when acidic ink was used for the original letter. Sometimes a researcher has the terrifying experience of lifting a tissue page from the book and having all the writing fall out on the page below. Archivists in science museums and elsewhere have been struggling for years with the preservation problem presented by copybooks. These letterpress books may be said to sym-

spondence of the California Academy of Sciences was destroyed in the San Francisco earthquake and fire of 1906, but many letters relating to the academy are preserved in the records of the Smithsonian Institution and the Museum of Comparative Zoology at Harvard.

Museum records offer the promise of documenting important aspects of American life. They are relevant to the history of education, not just of the schoolchildren who visit the museum but also of the out-of-school adults—the connoisseurs and the hobbyists, the serious learners and the fun seekers. It is also instructive to study the groups that did not attend museums in a given era, to assess the degree to which segments of the public were not served by these institutions because of the prevailing mores about who visits cultural shrines. Museum records interest intellectual historians writing about the history of zoology, botany, geology and anthropology among the sciences. For the history of systematics (classification of natural objects), museum records are crucial. The documents are also invaluable for writing the history of science administration and science management in the United States, especially before the advent of the university. Even museum finances can be useful to

Like all handwritten letters from the last century, scientific records are subject to the damaging effects of acidic ink. It is important that these records be stored in archival conditions. Below, field notes often contain drawings done on site, like this cross-section of the Empire Formation in southwestern Oregon, 1910–13.



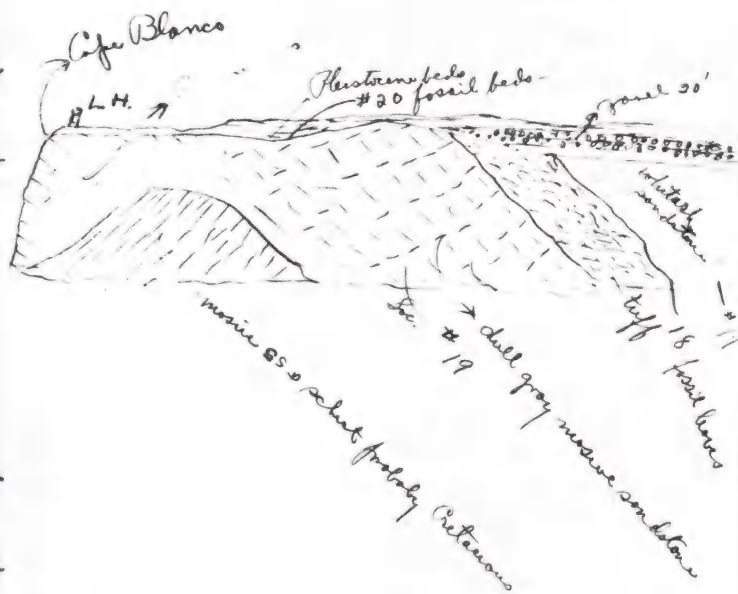
19.

Locality #19 is in a dull gray massive sandstone which underlies the tuff in the Empire Formation. Its location is about $\frac{1}{2}$ of a mile southeast of the Cope Blones Light House. The material is poorly stratified and is dipping southeast at angles from 25°–30° degrees. The strike is northeast and southwest.

The only fossils found was a mytilid with a wavy like foot the same as is found in the Empire beds northwest of Blacklock Point north of Cope Blones.

The massive dull gray sandstone runs nearly with the Cope and is about 500 feet thick. The tuff is about 80 feet in thickness and the whitish sandstone above the tuff about 150 feet.

Following is a section of the Empire Formation as seen ^{south-east} of Cope Blones



Section of Empire
 Dull gray sandstone 500-1000
 tuff 80
 whitish and rusty sandstone 150

historians, reflecting fluctuations in the business cycle, changing patterns of philanthropy and the rise of government involvement in American cultural institutions. Finally, the records have historical uses internal to the museum, for long-range and short-range planning and for documenting the basis of institutional pride (or humility).

At the same time, museum records present certain problems to historical researchers. One issue relates to records that the historian needs to use and are not in the archives but are still in the hands of curators. The archivist gets caught in the middle of this pull between users with conflicting demands. No museum archivist is going to take records away from a curator who insists they are still current, even if the archivist knows the curator never looks at them. The historian wanting access to these documents must visit the curator's office and use the records there. The Smithsonian has run into this situation from time to time, and the archivists' compromise there is worth noting. They prepare finding aids of the "current" records as they are kept by the curators or administrators and thereby alert historians and other researchers to their existence. Usually the archivists can arrange for the researcher to use these "current" records in their present locale. The more frequently this happens, the more receptive curators are to retiring their records to the archives.

Historians usually find out about the location of records through the *National Union Catalog of Manuscript Collections* (NUCMC), the National Historical Publications and Records Commission (NHPRC) guide (or its predecessor publication by Philip Hammer),¹ other historians' bibliographies, word of mouth and guesswork. For many years NUCMC refused to list archival collections, which was a real problem for historians. Fortunately that policy has been eased, and we can look for listings of museums records to appear in subsequent NUCMC volumes. NUCMC entries are traditionally sent in by archivists, because the collections must meet certain criteria on arrangement and description before they qualify for listing. However, collections of museum records kept by librarians or curators qualify for immediate listing in the forthcoming new edition of the NHPRC guide, and museums that did not appear in the first edition should write the NHPRC soon to inquire about inclusion.²

Once historians arrive at the physical location of the records, they may find themselves working under less than ideal conditions. Sometimes the documents are kept in cases with the scientific specimens; once when I opened a case door I encountered clouds of arsenic and other ancient preservative powders. Being a museum archivist is not usually thought of as a hazardous occupation, but one wonders! Old records

not kept in archives are also not very secure; there is nothing to stop a visitor from walking off with letters with nice stamps or famous signatures.

The promise of museum records makes it important for historians, curators and archivists to work together to solve these problems. For curators, the assignment is to learn to place noncurrent records in the museum archives where they can be securely stored and used by historical and other researchers. For archivists, the contribution must be their continued patient, tactful educating of curators and historians about the importance and function of archives. For historians like myself, the lesson must be a modicum of tolerance for the scientific or artistic use old records might still have for the museum staff.

NOTES

I wish to thank William Deiss and Alan L. Bain of the Smithsonian Institution for sharing their knowledge of museum archives, and Alan Leviton of the California Academy of Sciences for sharing a curator's perspective and for help with the illustrations accompanying this presentation.

1. U. S. Library of Congress, *National Union Catalog of Manuscript Collections* (various publishers, 1962-); U. S. National Historical Publications and Records Commission, *Directory of Archives and Manuscript Repositories in the United States* (Washington, D. C.: NHPRC, 1978); Philip Hamer, ed., *A Guide to Archives and Manuscripts in the United States* (New Haven: Yale University Press, 1961).
2. To inquire about being listed in the forthcoming NHPRC guide, write to Director, Guide Project, National Historical Publications and Records Commission, National Archives, Washington, D. C. 20408.

The Archivist

ALAN L. BAIN

Museums and archives share similar missions and responsibilities. Museums collect objects for display and research,¹ while archives collect information to be used by administrators and scholars. Museum curators establish criteria on what they will collect. The collections are stored, preserved, studied, described and exhibited. Archivists appraise records, establishing criteria on what information is to be transferred to the archives. These records are then stored, described and publicized.

Museum collections that are placed on exhibit for the public to view, along with written publications based upon curatorial research, provide society with selected and defined information about its past.² The records that are in the archives define what information will be available in the future concerning our society. To the extent museums and archives serve to document our history, both are cultural institutions.³

They enrich society by providing a sensory as well as a written record about our heritage.

The primary mission of a museum archives is to collect official, noncurrent records that document the functions and activities of the parent institution. Modern archives, however, are also manuscript repositories, containing personal papers of staff members and manuscript collections and personal papers of nonmuseum personnel collected by curators to supplement documentation on the object collection.

While museums and archives have similar responsibilities, archivists have certain principles about controlling records and papers within their domain that may differ from the manner in which museums have traditionally maintained control over object collections. Archivists seek to transfer noncurrent records from the office in which they originated and keep them in the same file arrangement used by that office. These records are not combined with other office records to create subject or information files. Archival methods of preserving files permit sophisticated research into the operations of each office, the

interaction among offices within the museum and among museum staff. They provide a guide to the decision-making hierarchy within the museum structure.

Archivists seek general intellectual control over as many records as possible rather than infinite control over a limited segment of the total holdings. Thus archivists can provide guides for museum staff and outside researchers on where to find information over a wide range of records rather than details on a selected few. Unless an archivist maintains a stagnant collection, there is little time to control records at the item level.

In documenting the activities of a museum, the archivist must make sure all legal records concerning the development of the institution are safeguarded and brought into the archives for permanent reten-

The search room at the Smithsonian Institution Archives is, according to one historical researcher, not quite heaven but at least the "promised land."



tion. These records, as well as minutes of the institution's governing board, director's records, curatorial records and exhibition records, are important, for they provide information on the multifaceted operations of the museum. Certain records may be restricted because of legal obligations. The archivist must know about restrictions imposed on certain records and should be aware of situations in which staff members may seek to restrict the use of records although there is no legal basis for doing so.

It is the archivist's job to work with administrators and curators, recalcitrant staff members and those who take a proprietary stand on official museum records. The archivist must try to make sure documents needed to carry on the mission of the organization are transferred to the archives to be stored and maintained for future use.

In science museums, curator-scientists maintain records that, in varying degrees, relate to the museum collection. They would serve well as record keepers if they maintained all of the information, never culled only what interested them from the records of predecessors and were always willing to service the information under their control. This is not the case. Files are weeded, and records discarded. Information is kept to which no one else can get access.

Yet the records of these curator-scientists are important. The correspondence and photographs of scientists portray the cultural and political life of the region in which they collect. Their information provides historical glimpses into past cultures and environments.⁴ One curator at the Smithsonian in the late 19th century established a network of correspondence with colleagues from other museums in order to gain information on what research was being done in his field.⁵ By keeping the correspondence intact, the archivist can ensure access to correspondence establishing patterns of communication in natural history covering some 20 years. Furthermore, naturalists in the 19th and early 20th centuries did not collect in only one field. One notebook may document the collecting of geological as well as botanical specimens, but it must reside in one department. Again the archivist can provide the curator-researcher with intellectual information regardless of the departmental location. If museum records must remain with curators, the archivist should know where they are.

Some art museums establish "collection archives." These subject-artist oriented information files contain records created by the curatorial staff, the director and the registrar in order to document the permanent collection. As they cut across other filing systems documenting the activities and daily business routines of the museum staff, the archivist should seek the cooperation of curators in establish-

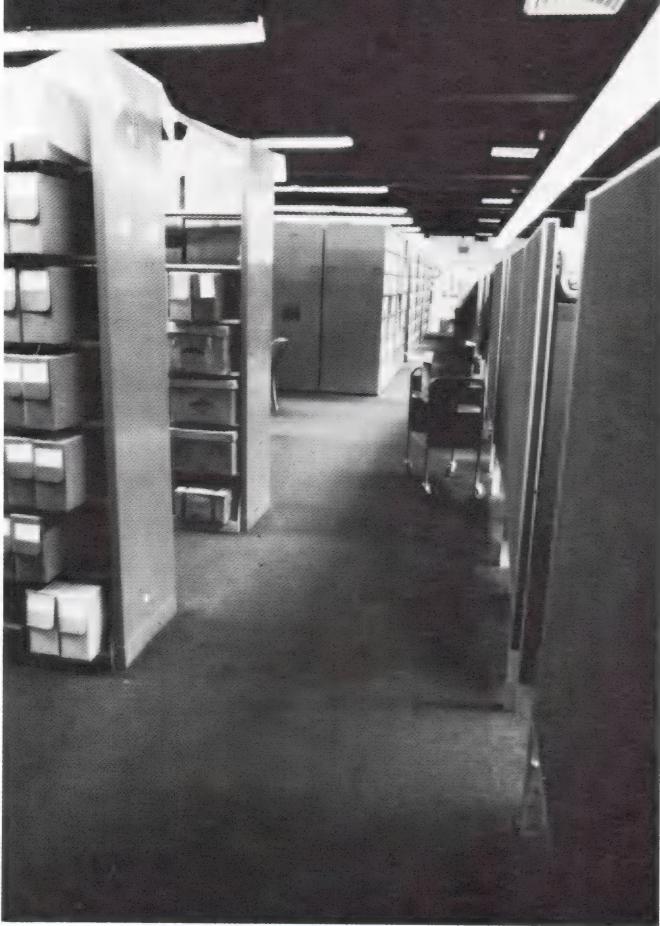
ing a policy on what is to be included in the collection archives. In that way the archivist will at least know what is missing from other office files and where it is located. The archivist should prepare guides to collection archives so that outside researchers will know of their existence.

Exhibition records provide documentation on the permanent collection as well as objects on loan. These records contain interviews with artists, notes on artists, exhibition and design plans, drafts for catalogs, posters, photographs of the installation and insurance reports. They are important records for the archivist to accession. Yet they may contain sensitive information. Donors might require that they remain anonymous; the museum may wish to restrict information on the cost of an object. The archivist must work with the curator to define restricted information and plan how it should be handled. These policies should be worked out at the time the records are created. A few sensitive items should not keep records of an entire exhibition from being placed in museum archives.

The museum registrar sometimes establishes an information file on objects and donors with materials culled from the files of the director, curators and administrators. This kind of file is in direct antithesis to archival principles. First of all, an information file cannot be definitive since the registrar is not likely to know all of the filing systems maintained by museum staff or have the time to review and cull through large volumes of records. More important, donor-subject-oriented filing systems clearly limit the type of research activity. For example, the director seeks funding and maintains networks of correspondence with potential supporters and donors as well as with artists. If the correspondence file is dismantled for an information file, the possibility of researching fund raising is lost. The archivist needs to work with the registrar to define what the registrar needs in order to establish the museum's legal title to an object. In this manner, the objectives of both departments can be met.

The museum librarian sometimes creates vertical information files, culling and selecting particular items from correspondence files to be filed alphabetically by name or subject. This kind of file also limits research and precludes the future use of records for administrative needs.

The archivist must control administrative and support activity records and should not presume that these records do not have archival merit. If the museum is research oriented, contract and grant records are a rich source for the type of research undertaken by the museum at different stages in its existence. Accounting and payroll records may provide the only biographical information on staff members during



Permanent records that have been processed are stored in acid-free archival boxes in the stack range at the Smithsonian Institution Archives. The National Museum of American Art Archives (below) is a satellite repository of the Smithsonian Institution Archives.

the early existence of the organization. Budgetary information is needed to document future funding operations.

Because the archives program cuts across departmental and office lines, it should be placed under the director or chief administrator of the museum. Even at this level of support, however, the archives may be viewed with skepticism, if not outright hostility, in a decentralized atmosphere. By positive interaction with curators and the development of a good program, however, the archivist will displace fears about losing records to an administrative unit.

The archives must also avoid becoming the extension of another office's filing system, whether it be the director's office, curator's office or library. Records should not be retired to the archives and then checked out at whim. Documents in archives should be treated with the same care as objects under the care of a curator. Surely no curator would allow the collections to be removed from under his or her jurisdiction and researched elsewhere or transferred on loan without taking necessary precautions. To ensure that the records are available to all museum staff, it is best if all research is conducted in the archives. Microfilm and copier machines offer alternatives to charging out original documents.

No matter how lofty the philosophical reasons for establishing an archives program, museums must first be able to fund their primary mission: collecting, preserving and displaying their collections. Once an



archives program is started, it will compete for its share of limited resources and funding. There are museums whose budgets would not support an archives program. These museums may have to obtain the services of an outside archivist or seek ways to share facilities and staff with an archives program that has already been developed.⁶

The archivist must work with museum staff members in order to define their activities and needs as well as the objectives of the archives. The archivist can provide records management functions and help staff create better filing systems. Most important, the archivist must work with the museum staff so that they understand that the records they are creating and using serve not only immediate needs but will serve their successors' needs as well.

Museums, as collecting institutions, do not operate within a vacuum. There is social interaction between museum staff and community members, who, through various boards, play a role in defining goals of the local museum. This interaction is documented within the records of the museum. Preservation of this social and cultural exchange is left to chance without the development of an archives program.

The archives provides the means for maintaining records. Museums interested in preserving society's heritage must understand that they should preserve their own heritage as well.

NOTES

1. For a discussion concerning the definition of museums and their role as collecting institutions, see Duncan F. Cameron, "The Museum: A Temple or the Forum," *UNESCO Journal of World History* 14, no. 1 (1972): 189-202.
2. George Brown Goode, assistant secretary of the Smithsonian Institution in charge of the United States National Museum in the late 19th century, defined a museum as "an institution for the preservation of those objects which best illustrate the phenomena of nature and the works of man, and the utilization of these for the increase of knowledge and for the culture and enlightenment of the people." See Goode, *The Principles of Museum Administration* (York, England: Coulthas & Volans, 1895), 3.
3. Wilfred I. Smith, "Archives and Culture: An Essay," *Cultures* 4, no. 2 (1977): 51-65.
4. In the records of the Division of Grasses, National Museum of Natural History, there is correspondence between botanist Mary Agnes Chase and a colleague documenting Chinese Civil War activities around Foochow in 1949. See Ruth Chou to Chase, Smithsonian Institution Archives (SIA), record unit 229, box 8, records on loan at the Hunt Institute for Botanical Documentation, Pittsburgh, Pennsylvania. Also see the Edmund Heller Papers, SIA, record unit 7179, ser. 3, which contains photographs documenting the Smithsonian-Roosevelt African Expedition.
5. William H. Dall to Charles D. Walcott, October 20, 1892, SIA, record unit 7073, William H. Dall Papers, box 5.
6. Michael Cook, *Archives Administration: A Manual for Intermediate and Smaller Organizations and for Local Government* (Kent, England: Wm. Dawson & Sons, 1977), 3.



First Glimpse of Snow, a drawing by Holmes of Holy Cross Mountain as seen from Grays Peak in Colorado, 1873.

ADDITIONAL READINGS

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DeLauzier, Len. "Archival Collections." *Museum Round-Up* 60 (October 1977): 13-16.

Hommel, Claudia. "A Model Museum Archives." *Museum News* 58, no. 2 (November/December 1979): 62-69.

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Ormond, Richard L. "The National Portrait Gallery Archive." *Journal of the Society of Archivists* 4 (October 1970): 130-36.

Smith, James Steel. "The Beauty of Collected Things: The Museum as Critic." *Antioch Review* 26 (Winter 1966-67): 528-51.

Swift, Michael. "Archival Research in Museums." Panel discussion, *Proceedings of the Annual Conference, Association Museums, New Brunswick*, Fredericton, Canada, 1977.

The Registrar

PATRICIA NAUERT

The role of the museum registrar is multifaceted. Specific duties depend on each institution's size and discipline, but the registrar always manages a variety of information relating specifically to the objects for which that particular institution has assumed responsibility.

The information managed by the registrar normally falls into three areas, each of which has its own requirements for accessibility, preservation and retention.

Legal documents are, in a sense, those most essential to the institution. Such papers establish the ownership of each object and the terms under which an object remains at the museum. These documents include deeds of gift, purchase agreements, loan agreements and wills. They also outline the terms under which an object may leave the museum's custody for sale, exchange or return to owner in the case of loans. They may also define or limit the museum's use of an object with respect to loan, exhibition, photography, reproductions, conservation and so forth. Legal documents must be readily available to museum personnel and must be maintained under strict security; theft, loss or misplacement cannot be risked.

Other documentary materials are also maintained in the office of the registrar. These papers might include physical data about objects such as medium, size, title, artist, inscriptions, accessories; acquisition and loan information such as date the object entered museum's custody, its value, source, credit line and museum numbers; research information such as provenance, bibliography and scholarly comments; and conservation and condition information relating to the object's physical condition and care or treatment. These records take the form of accession logs, loan lists and inventories. In some institutions, these records may be maintained jointly with or completely by curatorial departments. Portions of this information are generally made available to scholars or students seeking specific information about particular museum objects.

Finally, most registrars also retain correspondence relating to the packing and shipping of objects, insurance and storage.

The majority of the papers in the office of the registrar are considered primary information and are retained permanently for regular reference. Could the registrar then be considered an archivist? I think not.

The archivist must have a broad point of view and a consistent approach to the collection of a wide variety

of documents. All papers must be viewed in the light of their relevance to the administrative history of the museum and to the overall activities of the institution. The registrar's priority is the museum object and the information directly related to it. Nevertheless, I do feel that, in the absence of an archivist, the registrar may be the staff member with the broadest point of view about records as well as one who generally understands the need for careful documentation.

Archival training is extensive and specific, and a staff member assuming responsibility for a museum archives must be trained in archival techniques. In most cases the registrar has no particular training in either archival techniques or records management.

The archivist must be delegated control of all museum records. At present, within the structure of most museums the registrar has no control over papers other than those relating directly to registration department functions.

Additionally, an archives must be accessible at least to scholars if not to the general public. Most registration offices have neither the time nor the space to accommodate other than the immediate staff. Many of the registrar's papers contain highly confidential information that would have to be removed and isolated in a restricted area were the files to be opened for public use.

Finally, the papers in the office of the registrar are organized for registration purposes and would certainly require extensive indexing for scholarly use.

From time to time one hears the proposal that the archivist should be supervised by the registrar or vice versa. I strongly disagree. Despite the fact that both are, in part, involved with the maintenance of documents and papers, their functions are quite different, as are their areas of expertise.

The registrar and the archivist can, I believe, become strong allies. A few problems must be overcome. In many cases the registrar and the archivist do not have a clear understanding of each other's goals and methods. The archivist sometimes seeks to obtain records the registrar wants to keep close at hand for regular use; the registrar fears that, once released to the archives, papers may become inaccessible. The registrar may also worry that the archivist will absorb a portion of the registration department's function in the area of record keeping. In fact, by working together each may aid the other. The registrar can provide an important perspective on museum operations, and the archivist may be able to suggest new concepts in information management. △

Staying Away

Why People Choose Not To Visit Museums

MARILYN G. HOOD



Those of us who are museum professionals have frequently been puzzled by the elusive masses who never enter our museum doors — the nonparticipants. With all the treasures we offer, why don't we attract a broader spectrum of the public, a larger audience, a substantial clientele that comes regularly rather than just for blockbusters? Why do programs that are successful in

one museum or with one group fail to garner equal response with other audiences?

Over the past half century we have tried numerous research techniques to gain answers to these questions. We have tracked visitors' traffic patterns, timed their stops at exhibits, observed them with time-lapse photography and interviewed them in the museum to find out what was satisfactory about their visit. It is not surprising that none of these *in-museum* studies has told us why the majority of the public does not visit museums.

From hundreds of such surveys in the United States and Canada, however, we have learned the demo-

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Do the same people choose to visit museums again and again? Here invited guests preview *El Greco of Toledo* at the Toledo Museum of Art in Ohio, September 1982.

psychographic characteristics of both current and potential visitors—their values, attitudes, perceptions, interests, expectations, satisfactions. Once these factors are identified, we can examine how nonparticipants differ from participants in order to determine whether or not museums are offering or can offer the kinds of experiences that nonparticipants value and expect. Then we can develop ways, within the scope of our organizations and our abilities, to reach these elusive audiences.

In carrying out such a plan, the basic step is recognizing that people make *choices* about how they will use their leisure time and energy. We often assume that because we regard museums as unique and valuable, the public will similarly cherish them and want to share in them. Individuals do not just naturally gravitate to museums or to any other leisure place, however, no matter how worthwhile or unique it may be. Instead, before making selections, they consider which of several competing alternatives appears to offer them the most rewards, the greatest satisfactions—and they make their choice based on what will satisfy their criteria of a desirable leisure experience.

What are these criteria by which individuals judge leisure experiences, including museum visits? A review of 60 years of literature in museum studies, leisure science, sociology, psychology and consumer behavior identified six major attributes underlying adults' choices in their use of leisure time. They are, in alphabetical order,

- being with people, or social interaction
- doing something worthwhile
- feeling comfortable and at ease in one's surroundings
- having a challenge of new experiences
- having an opportunity to learn
- participating actively.

Not every person values all of these attributes, and some are more pertinent to certain activities or places than to others. But all are fundamental criteria by which individuals make decisions about leisure.

To test how these criteria affect museum participation, a carefully designed and tightly controlled research project was undertaken in 1980-81 in cooperation with the Toledo Museum of Art, Toledo, Ohio. The purpose was to obtain quality information that would be useful for long-term decision making by the Toledo Museum and museums in general. To achieve valid and reliable results, several preparatory steps were taken: a 12-page questionnaire was developed,

graphic characteristics of those who do patronize museums: they are likely to be in the upper education, occupation and income groups, younger than the population in general and active in other community and leisure activities. Nevertheless, these demographic data have not indicated the *reasons* why some adults choose to frequent museums and why some do not, or why nonparticipants don't love museums.

It is apparent, then, that merely analyzing demographics will not reveal what these groups value in their leisure experiences. Instead we need to focus on how individuals make decisions about the use of their leisure time and energy, to concentrate on the

A special information desk welcomed visitors to the Toledo Museum's festive opening of its renovated galleries last year, and as part of the celebration (opposite), youngsters were encouraged to create take-home origami figures.



based on previous research and theory, and was tested and revised; the survey sponsor was identified as the Ohio State University, so respondents would not be biased in their answers to questions about museum going; a computer program generated telephone numbers for a probability sample of Toledo metropolitan area residents to be interviewed by telephone (in a probability sample, each person in the population has an equal chance of being selected, which assures that the sample is representative of the population); and 35 museum volunteers were trained to administer the 20-minute questionnaires.

The volunteers secured telephone interviews with 502 residents from across the Toledo metropolitan area (urban, suburban, exurban, rural) over a three-week period in spring 1980, and the data from the questionnaires were thoroughly analyzed by several sophisticated statistical tests, with the assistance of a statistician and a computer. A detailed report, including 67 tables, described the relationships between leisure attitudes and values and between museum going and demographic characteristics, and it outlined how these findings can be applied to museums generally and to other leisure-cultural organizations.*

*Marilyn G. Hood, "Adult Attitudes toward Leisure Choices in Relation to Museum Participation" (Ph.D. diss., Ohio State University, 1981).

The Toledo metropolitan area was a suitable locale for a major research project because its population was large enough to include representative socioeconomic, educational and age groups so that a probability sample of telephone respondents would accurately reflect the opinions and values of the community and the study results be applicable to other locations. In addition, it was assumed that the prestigious Toledo Museum of Art was well enough established to be identifiable by all groups within the community. This assumption was substantiated, since all respondents in the sample, regardless of socioeconomic status or length of residence, knew of the museum, even if they had never been there. Also, the types of problems that Toledo Museum faces are applicable to a greater or lesser extent to most museums, regardless of size, and the staff recognizes that it is in competition with other community activities for people's time, attention and energy.

Two major aims of the study were to determine how important the six leisure attributes were to the respondents and to ascertain their preferences for certain leisure activities and places. The study also assessed respondents' attitudes toward art museums and gauged their level of socialization toward 22 activities, including museum going. This article briefly discusses the results of the first two aims.

The results clearly show that our traditional assumptions about museum audiences are unfounded. Our long-held belief that there are just two audience segments—participants and nonparticipants—is incorrect.

There are *three* distinctly different audience segments in the current and potential museum clientele, based on their leisure values, interests and expectations: frequent participants, occasional participants and nonparticipants. Each group seeks different values and experiences through leisure activities, including museum going. Moreover, people decide to be or not to be involved in museums on the basis of how they evaluate the six leisure attributes and on how they were socialized—by family and other childhood influences—toward certain types of activities. Though other museum studies have identified levels of participation, they have not probed the *reasons* why audience segments develop and are maintained. Now, with these results, we are able to identify attendance patterns by leisure values and to show that leisure choices, although they may be correlated with demographics, are not determined by demographics.

This is strikingly clear when we examine the profiles of the three audience segments. The frequent visitors—those who go to museums at least three times a year (and some as often as 40 times a year) highly value all of the six leisure attributes and perceive all of them to be present in museums. The three

NEW ACCESSION



The research project helped the Toledo Museum recognize the need for public amenities. As part of the renovation, a new information desk with comfortable seating was located just inside the ground floor entrance.



that they value most are distinct for this group: having an opportunity to learn, having a challenge of new experiences and doing something worthwhile in leisure time.

Though the frequent visitors constitute a minority of the community (14 percent in the Toledo metropolitan area), they account for 45 to 50 percent of museum visitation (the Toledo Museum's annual visitation is 300,000-400,000). These are the people who are usually interviewed in the museum; hence, they fit the typical museum visitor demographic profile.

These loyalists go to museums wherever they are and whatever is showing, because some time ago they chose to place museums on their leisure agenda. Since their experience with museums has developed over time, they identify with museum values and understand the "museum code" of exhibits and objects. Museums are satisfying places for them because they find that the three leisure attributes they value most highly are regularly available in substantial quantities in museums.

For frequent attenders, the benefits offered by museum visits consistently outweigh the costs (time, money, travel, mental saturation, fatigue, inconvenience). Because they come so often, we museum professionals should make sure the museum is not a static place remaining always the same; these visitors want

to find the challenge of new experiences on a continuing basis in their leisure activities.

At nearly the opposite pole from the frequent participants—in leisure values, preferences and expectations, as well as most demographic characteristics—are the nonparticipants (who represented the largest segment, 46 percent, of the Toledo metropolitan community). In their leisure experiences they most value the three leisure attributes that were less important to the frequent visitors: being with people (social interaction), participating actively and feeling comfortable and at ease in their surroundings. And, underscoring their differences, they rank low the three attributes the frequent visitors preferred.

Generally, nonparticipants as children were not socialized into museum going; in fact, they are likely to have adopted more cultural activities as adults than they were acquainted with as children. We museum professionals and devotees need to be wary, however, of labeling these persons as apathetic or uninvolved simply because they do not participate in cultural activities. Their interests and commitments lie elsewhere, and they choose leisure experiences that compete with museum going because they find more of what is satisfying to them in activities that emphasize active participation, casual and familiar surroundings and interacting socially with other people.

Nonparticipants perceive that these three leisure attributes—the ones they value most highly—are not present at all in museums, or are present in such small amounts that investing themselves in a museum experience brings minimal benefits. They perceive museums to be formal, formidable places, inaccessible to them because they usually have had little preparation to read the "museum code"—places that invoke restrictions on group social behavior and on active participation. Sports, picnicking, visiting and browsing in shopping malls better meet their criteria of desirable leisure activities.

The most notable finding from this research involves the occasional participants—those who visit museums once or twice a year (40 percent of the Toledo metropolitan community). We have long assumed that museum visitors, regardless of frequency of attendance, share many common values, interests and characteristics. The research results emphasize, however, that the occasional visitors are distinctly different from the frequent visitors in their socialization patterns and leisure values. In fact, they more closely resemble the nonparticipants.

The occasional visitors were socialized as children into activities that emphasized active participation, entertainment and social interaction. As adults, they maintain high levels of participation in these types of activities—outdoor experiences such as camping, hiking, swimming, skiing, ice skating; playing a mu-



sical instrument or engaging in arts and crafts; going to amusement parks and movies; sightseeing and attending sports events.

Family-centered activities are much more important to the occasional participants and nonparticipants than they are to the frequent participants, who are more likely to visit the museum alone. Places like parks, zoos and picnic areas that are natural centers for family outings and for extended-family visiting attract the occasional participants because they offer all three of their most highly valued leisure attributes. Going to outdoor art and music festivals and participating as a family in a craft or discovery workshop also meet their criteria of desirable leisure experiences.

Occasional participants, who value comfortable surroundings in their leisure places, feel that museums offer little in the way of comfort—not simply physical comfort but a feeling of "this is where my friends and I belong, a place where I feel at ease and am able to cope with the message." For this group,

Extensive labels at the *El Greco* exhibit provided background information for each painting.

leisure is equated with relaxation, which is more akin to interacting socially with a family or friendship group than it is to the intense involvement in a special interest that is evidenced by museum enthusiasts. Because these persons do not feel entirely at home in a museum setting, the presence of a support group—family, club, co-workers, friends—provides social approval and validation on a visit.

Occasional participants perceive that some of the attributes they value in leisure experiences are available in museums, but not in sufficient quantity to warrant regular visits—especially when compared with the benefits afforded by competing interests. Consequently, they come for the special occasions, the major events, the family days, which seem to promise them greater fulfillment of their expecta-

tions and wants. Since museum values and intentions more closely resemble those of the frequent visitors, museums generally offer or emphasize the very qualities that are least appealing to the occasional participants and nonparticipants, who are looking for significantly different leisure satisfactions.

The findings from this study provide a new perspective by which to assess current and potential museum audiences and the programs that museums can develop to appeal to and satisfy various sizable groups. If we are to reach those who are not coming frequently or at all, it is essential to program for more than one type of audience. Each attendance group is looking for different types of benefits in leisure experiences. Frequent visitors—the smallest group—are, for the most part, finding what they want in museums. But for the occasionals and the nonparticipants, who seek an opportunity to interact with people and to relax, the prospect of going to a museum for a learning experience, for a challenge, for doing something worthwhile in leisure time, is not enticing. Particularly if these people have had negative experiences with formal education, the idea of going to a museum for a learning activity connotes an exacting, ponderous undertaking rather than an enjoyable, casual experience.

If we museum professionals are concerned about reaching new audiences—the occasionals and the nonparticipants—we must appeal to them on the basis of what satisfies *their* criteria of a desirable leisure experience. Endeavoring to reach these elusive audiences by providing more of the same type of programs now offered, regardless of their quality, will not pay dividends for either audiences or museums; a different emphasis and presentation are necessary.

For instance, instead of portraying itself as an educational institution, where the family learns together, the museum seeking to reach occasional participants and nonparticipants might stress that it is a place for exploring and discovering, for enjoying a relaxed family outing and for having a good time with other people.

Discovery workshops that offer the family the opportunity to participate as a unit—to identify insects, fungi or fossils in a natural history museum, to work with clay or on a mural in an art museum, to try on or make facsimile costumes in a history museum—are examples of current museum programs that occasional visitors prize. These activities, though, should not be just ends in themselves but utilized as entrees, transitions, into the collections. If skillfully handled they can prepare the occasional visitors to cope with the "museum code" as well as enhance their positive perceptions of museums as places that meet their criteria of satisfying leisure locales. If they find their preferred attributes are present, they will *choose* to return. Other museums are providing tours and talks

COMMENTS BY VISITORS TO THE TOLEDO MUSEUM OF ART

"The museum is a lovely place. But I like a noisier place."

—A motorcyclist who had visited the museum as a child.

"I went to an opening alone and there was no one to talk to."

—A young professional, new to the city.

"You have to be quiet there, like in a library or church."

—A young mother of small children.

"Museums are places the kids ought to see —like zoos."

—A father of young children.

geared to the interests of specific groups—construction workers, sports fans, hobbyists of all hues—to demonstrate the relevance of museum collections to persons who do not perceive any connection between museums and their lives.

None of these approaches implies that the museum will abandon its current purposes or programs. They do require that museum staff and trustees view exhibits and programs from a different perspective, presenting them in as many appealing manners as possible.

Before we solicit the nonparticipants' attendance, therefore, we will have to consider what the uninitiated expect in the way of assistance with the "museum code." Are adequate helps provided so that those who make the initial venture onto untried turf will receive enough benefits to want to return? This does not mean diluting the message, but it does mean communicating the message in the nonparticipants' terms, on several levels of detail and comprehension, in order for them to perceive it as meaningful to their lives.

In addition, it is essential to remember that occasional participants weigh each museum visit against other leisure options. They may choose to attend on a particular occasion *instead* of watching television, browsing at a shopping mall, participating in a sport or working in the garden. A museum outing for them is likely to be a vehicle for having an enjoyable time

with other people rather than for concentrating on the content of the exhibits. While participating, they hope to find comfortable surroundings in which they can feel at ease, both physically and psychologically.

Applying these findings and doing follow-up studies can benefit all museum professionals by helping to build a fund of reliable information about audiences. Although a major study of similar scope cannot be accomplished without expertise in audience development and scientific research techniques, each museum can utilize systematic procedures to obtain psychographic information on its audiences, on their perceptions of the museum and on ways to deal with practical situations such as communicating more effectively with a variety of publics. Gathering quality information for long-term decision making is worth effort, time and money, for the value received is in direct proportion to the care invested in designing and carrying out a carefully controlled study.

The Toledo Museum of Art has benefited itself and its audiences by incorporating the findings of this study into its planning and programming. Most important has been a heightened awareness by the staff of the diversity of visitors' expectations, leisure values and needs.

The primary influence of the research results on the museum's major structural renovation was in recognizing the need for public amenities. People need a sense of where they are in relation to the whole

museum and to other areas in it. They need to feel comfortable. New graphics greatly improved visitor orientation, and comfortable seating was added to the new entrance lobby. An information office to welcome visitors was located just inside the entrance.

For the recent *El Greco* exhibit, the museum targeted the area's Hispanic and Greek communities for special attention. Both groups attended in greater numbers than might have been otherwise expected, especially the Greek residents, who constitute a small, closely knit community. Still under way are efforts to improve labeling and explanatory handouts to assist the less-prepared visitors in understanding why certain art works are grouped together.

Most of all, the study results prompted the staff to think beyond only internal concerns and "to consider the public we're doing this for," explains Gregory Allgire Smith, assistant director for administration. "We now realize we should plan more on their terms, not just on our own terms."

We, too, can solve many of our audience development problems if we recognize that occasional participants and nonparticipants are looking for experiences and rewards different from those they now find in museums. If we want them to love museums, we must offer them some of the values that are important to them, in programs that meet some of their needs, while we continue to provide what the frequent visitors already find satisfying and rewarding.

△

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Fiddling while Rome Burns

The Federal Follies

Is OMB siphoning your mother's milk? Are bitter times upon you? Are you on the edge of disaster? Yes! Then you may belong to that "beleaguered group," cultural leadership, which looks elegant and far above it all, drinks champagne and speaks many languages and is asking, "What the hell is going on?" Join Marketta Place, director and chief curator, and Granny Midas Touch and the Touchy relatives, founder and trustees, as they wrestle with the problems of saving their museum.

Federal Follies was conceived by an uncertain economy and written and performed by graduates of the Museums Collaborative Cultural Institutions Management Program. The follies were staged at Dickens Inn, Philadelphia, June 23, 1982. Susan Bertram's lyrics are set to Cole Porter scores, with the cast's apologies to Mr. Porter.

Members of the cast were SUSAN BERTRAM (Narrator), Executive Director, Museums Collaborative, New York, N.Y.; LINDA GOODE BRYANT (Hearty Sell), Director, Just Above Midtown Gallery, New York, N.Y.; COURTNEY C. CALLENDER (Horace P. Touch and A Typical Fiscal Officer), Program Officer, WNET-13, New York, N.Y.; JANE CLARK CHERMAYEFF (Granny Midas Touch), former Program Director, South Street Seaport Museum, New York, N.Y.; JANE FLUEGEL (A Touchy Relative), Development Director, TheDrawing Center, New York, N.Y.; ANDREA E. GLANZ (Fiscal Tightrope Tango Artist), Director, Continuing Professional Education, Museums Collaborative, New York, N.Y.; KATHERINE LOCHRIDGE (Another Touchy Relative), Director, Heckscher Museum, Huntington, N.Y.; MERRIBELL PARSONS (Marketta Place), Vice-Director for Education, Metropolitan Museum of Art, New York, N.Y. *Federal Follies* was directed by FABER CHARLES DONOGHE, and JOHN KOLODY provided musical direction and accompaniment.

"Don't be discouraged, colleagues. At times like these . . . and, as you know, these are bitter times . . . you have to be inventive, or before you know it, you'll be driving cabs and waiting tables." Cast sings "No Money Flows."

NO MONEY FLOWS (OR, THE ENDOWMENTS' LAMENT)

To the tune of "Anything Goes"

Times have changed
And we've suddenly felt a chill,
Since the Congress first got a thrill,
When we lobbied on Capitol Hill.

If today
Allocations we tried to discuss,
'Spite of lobbying Capitol Hill
David Stockman would impound us.

In olden days a fund's rescission
Was just a Draconian vision,
Now heaven knows
No money flows.

Good curators who once knew better words
Now only use four-letter words
Mounting shows,
No money flows.

The world has gone mad today and good's bad today,
Funds are tight today, grants are light today,
When most feds today, bureau heads today,
Count their budgets on their toes.

So tho' I'm not a high financer,
I know that I'm bound to answer
When you propose,
No money flows.



"Mobilize those boards. Fix up those gift shops. What about cable television? What about air rights?" Cast sings "Let's Rake It In."

THE BOARD OF DIRECTORS BLUES (OR, YOU'VE GOT ME UNDER YOUR THUMB)

To the tune of "I've Got You Under My Skin"

You've got me under your thumb,
You've got me passing the hat for you,
I've got to give, go or get for you,
You've got me under your thumb.

I tried so not to succumb,
I said to myself, "This museum never will go so well,"
But how can I stop writing checks when the deficits
 always swell,
You've got me under your thumb.

I would ask for anything, come what might,
To break even in this fiscal year,
In spite of a warning voice that comes in the night
And repeats and repeats in my ear.

"Don't you know, little fool,
This board is no plum,
Use your mentality,
Wake up to reality."

But each time I do,
Just a lunch with you,
And my purse strings all come undone,
Cause you've got me under your thumb.

MR. HODSOLL REGRETS

To the tune of "Miss Otis Regrets"

Mr. Hodsoll regrets he's unable to lunch today, Madam,
Mr. Hodsoll regrets he's unable to lunch today,
He is sorry to be delayed,
But last evening down to OMB he strayed, Madam,
Mr. Hodsoll regrets he's unable to lunch today.

When he woke up and found that his agency was gone,
 Madam,
He ran to the man who had led him so far astray,
So his funds they could not impound,
He burned poor Stockman's office to the ground, Madam,
Mr. Hodsoll regrets he's unable to lunch today.

When the feds came and got him and dragged him from
 the scene, Madam,
They stood him before a squad of the President's men,
But the moment before they fired,
He told *Atlantic Monthly* what transpired, Madam,
Mr. Hodsoll regrets he's unable to lunch today.



A MARKETING MELODY (OR LET'S DO IT, LET'S RAKE IT IN)

To the tune of "Let's Do It, Let's Fall in Love"

When the little budget, that is never into debt,
Turns to red, you're dead.

When the little checkbook, always balanced when you
 look,
Reaches zed, no bread.

When the little account clerk, in the middle of his work,
Resorts to a bottle of gin.
The tin cup you forsake, just like Mobil you go,
Rake it in, and that's why:

Dove's do it, hawks do it,
Down on Wall Street folks with stocks do it,
Let's do it, let's rake it in.

In Philadelphia, the best upper crust do it,
Movie moguls must with lust do it,
Let's do it, let's rake it in.

AT&T, for a fee, will do it,
Tho' our phone bills will grow
So will Con Ed do it,
While we reap what they sow.

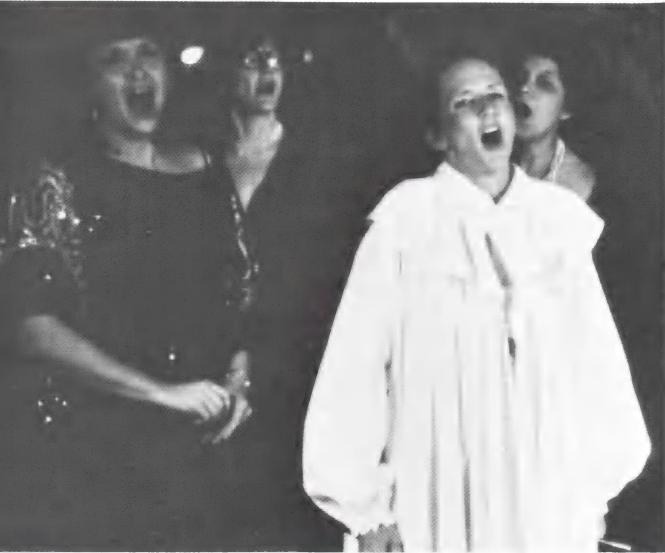
Arabian sheiks, in their cliques, do it,
Nice young men who sell antiques do it,
Let's do it, let's rake it in.

Computer chips, making blips, do it,
Bell boys living on their tips do it,
Let's do it, let's rake it in.

Toyotas without a frill do it,
Chrysler wishes it could still do it,
Let's do it, let's rake it in.

Egyptian kings, tho' long dead, do it,
Not to mention Tut's curse,
High Reagan feds do it,
With the national purse.

The Met tempts fate with gold plate to do it,
MOMA's into real estate to do it,
Let's do it, let's rake it in.



"As you know, the museum figures prominently in my will. . . ." Jane Clark Chermayeff as Granny Midas Touch, trustee of the Touching Museum of Regional and Historical Odds and Ends.

**THERE'LL BE NO FUNDS FROM ME
(OR, I'VE GOT THOSE LOW-DOWN, TURN-DOWN
FOUNDATION BLUES AGAIN, MAMA)**

To the tune of "It's All Right with Me"

It's the wrong time
And the wrong place,
'Tho your case is worthy
It's the wrong case,
Such a strong case
But it won't make first base,
There'll be no funds from me.

It's the wrong prose
In the wrong style,
Your proposal landed
In the wrong pile,
Not the yes pile
And not the maybe pile,
There'll be no funds from me.

I can't say exactly when our panel met,
They're sorry to disappoint you.
Aardvarks with acne, that's our founder's pet,
I hope other grants will come through.

It's the wrong game
With the wrong pitch,
But our guidelines change
And we might still switch
Carve a new niche
Or dig a deeper ditch,
If you've got some time free
Reapply and, reapply and we'll see.

"Hi there members, patrons, donors and nontraditional constituencies!" Merribell Parsons (opposite page) is museum director Marketta Place, but everyone calls her Market.

**ODE TO EXXON
(OR, I GET NO GRANTS OUT OF YOU)**

To the tune of "I Get a Kick Out of You"

My story is much too sad to be told,
Big businesses all turn me down totally cold.
You fellows in oil are the same way I fear,
Though I beg you loquaciously
Pleading poverty . . . Then I see
Your profits last year.

Your stock is more than blue chip
Mere market dips won't cause gas lines to slip,
So tell me why should it be true
That I get no grants out of you.

OPEC's crude prices may flip,
I'm sure that if they do not ship one drip
Your earnings won't tip by a sou,
Yet I get no grants out of you.

I get no grants and each night I see
TV got theirs before me,
I get no grants and it's clear to me
You obviously don't adore me.

Oil slicks our coast lines may grip
And when I strip for a dip I could slip,
Clip my lip, break by hip in that goo,
But I get no grants out of you.



**"Didn't they teach you *anything* in your art classes?"
Linda Goode Bryant in the role of business school professor
Hearty Sell.**



BEGIN BUDGETING

To the tune of "Begin the Beguine"

When we began budgeting
It brings back the fear of debits and credits,
It brings back the deficits we regretted,
The Outreach and Travel Evergreen.

I'm with you once more, over the books
And outside my door the staff is all praying,
Those annual raises, no one's defraying,
When we begin budgeting.

To face this each year is past all endurance,
This financial fear puts sweat in my hands,
And here we are, trimming the group insurance,
Who needs health insurance?
Who needs dental plans?

Our unearmarked gift projections are lean,
Red ink is about to disperse the surplus we've tasted,
And now when I hear trustees curse the income we've
wasted,
I know but too well what they mean.

So don't let us begin budgeting,
Let the auditors do what they will come next December,
Accrual or cash, I never remember,
When they begin auditing.

It's clear as we begin budgeting that we'll pay
For each cent spent before the Gipper's budget message,
"Find a new source of funds, or sell the place as wreckage"
And we suddenly know, what trouble we're in
When we begin budgeting,
When we begin budgeting.

REPRISE: A MARKETING MELODY

To the tune of "Let's Do It, Let's Fall in Love"

Dove's do it, hawks do it,
Down on Wall Street folks with stocks do it,
Let's do it, let's rake it in.

In Philadelphia, the best upper crust do it,
Movie moguls must with lust do it,
Let's do it, let's rake it in.

AT&T, for a fee, will do it,
Tho' our phone bills will grow
So will Con Ed do it,
While we reap what they sow.

Arabian sheiks, in their cliques, do it,
Nice young men who sell antiques do it,
Let's do it, let's rake it in.

Computer chips, making blips, do it,
Bell boys living on their tips do it,
Let's do it, let's rake it in.

Toyotas without a frill do it,
Chrysler wishes it could still do it,
Let's do it, let's rake it in.

Egyptian kings, tho' long dead, do it,
Not to mention Tut's curse,
High Reagan feds do it,
With the national purse.

The Met tempts fate with gold plate to do it,
MOMA's into real estate to do it,
Let's do it, let's rake it in.

△



On the Eve of ICOM '83

MARIA PAPAGEORGE



Once every three years museum professionals representing every discipline, specialized interest, political persuasion and country in the world gather in one place to address challenges and responsibilities common to them all. This unique expression of professional solidarity has come to be known as the ICOM triennial, and the 1983 host for this event is the United Kingdom. ICOM '83, the 13th General Conference of the International Council of Museums, will unfold in a ritualistic fashion over a 10-day period in London, July 24–August 2, 1983.

MARIA PAPAGEORGE is program coordinator, International Council of Museums Committee of the AAM.

The British Museum and the Victoria and Albert Museum (opposite) will host receptions for delegates to the upcoming London meeting of ICOM.

The International Council of Museums (ICOM), now 37 years old, was organized in the postwar years as an international professional organization embracing individual and institutional members throughout the interdisciplinary world of museums. Serving the profession as a forum for articulating and promoting professional standards worldwide and drawing from the profession the expertise and resources necessary to strengthen the role of museums in developing countries, ICOM is an influential force in the broad cultural arena. Through ICOM we are bet-

ter able to witness the diversity of our profession and simultaneously comprehend its oneness.

In addition to being the international professional organization for individuals and for museums of all types and sizes, ICOM is a nongovernmental partner of the United Nations Educational, Scientific and Cultural Organization (UNESCO). Over the years UNESCO has turned to ICOM for assistance in implementing museum development projects under its auspices. As an outgrowth of this activity, ICOM several years ago formalized its technical assistance role by establishing a Special Projects Division that has undertaken various aspects of museum projects in Egypt and Libya, for example, and is examining proposed projects

International

in Venezuela and Switzerland. This development, a great increase in membership and the recent computerization of its renowned Documentation Centre are highlights of an evolution that has made ICOM today a very different organization from that which was founded in 1946.

The first formal meetings of ICOM were held in 1947 in Mexico City with representatives from 16 countries. It was there also that ICOM's 12th General Conference took place in 1980. That year a much larger and more highly trained body of delegates met to consider ICOM '80's theme—"The World's Heritage—The Museum's Responsibilities." Nearly 2,000 delegates represented 119 countries, many of them at an ICOM meeting for the first time. Today, on the eve of ICOM '83, ICOM boasts a membership of 7,600, of which over 1,000 are AAM/ICOM members.

In his address before ICOM '80 delegates, Sayed Naqvi, the representative from UNESCO, described the world's heritage as

an achievement acquired after prolonged struggle with nature and the environment; it manifests the store of creative intelligence, initiative, perseverance and integrity that has gone into the making of a particular national character. In this familiarity between lasting works and everyday life lies the identity of a people, the secret of being true to itself notwithstanding incessant change. . . . The themes you have decided to cover in the conference—all aspects of the heritage of man, including expression of his spirit, that are being created today and will be the heritage of tomorrow—reveal a most impressive global sense of responsibility on the part of your organization.

While sounding the theme of ICOM '80, Naqvi coincidentally forecast the

All plenary sessions and international committee meetings will be held in the new Barbican Centre, located in the old City of London. Big Ben (opposite) is London's trademark, but it is actually in Westminster.

theme of ICOM '83—"Museums for a Developing World." He said,

It is in order to raise the question whether museums are ready and willing to take on the kind of leadership role on the cultural front that contemporary social and cultural development appears to offer them everywhere. This is leadership in a context of change, of shifts in the landscape of contemporary culture, in social goals and values and in modes of social communication.

Museums in the industrially developed countries seem to be prosperous and popular as never before. This affluence is certainly not to be found everywhere, but even in the developing countries we observe a new respect for the museum, a new awareness of its role which augurs well for its future. There is, however, need to be wary of complacency, for nothing is easier for an institution—whether richly endowed or just officially blessed—to fall into an unawareness of changing attitudes and new needs, to perpetuate its own self-generated values and sense of order. The changing patterns of communication in the fifties and sixties brought museums decisively into the framework of the education system in modern societies, in a nonformal, out-of-





school sense. This new role of humanistic pedagogics—together with the impact of the new media—has led to massive changes in the nature of the museum's message and the ways it communicates it. But evolution does not stop there. In particular, the question arises whether the museum is fulfilling in a socially useful way its newly found central role in the life of the community.

It will fall to the delegates of ICOM '83 to answer this question during their deliberations in London. They will answer it in the context of "Museums for a Developing World" by considering the "inequality of museum provision worldwide, the relationship of museums to the development of cultural identity, and the special demands placed upon museums by their users." Delegates will also consider such topics as public access, collections of contemporary relevance, self-help for museums and priorities in allocating finance in both developed and developing countries.

ICOM '83 will follow the general format of previous ICOM conferences. After a full day of registration and orientation, the inaugural ceremony will take place on July 25. For the next four days ICOM's international committees* and affiliated organizations will hold meetings and visit London's museums on specially arranged tours. A weekend of optional excursions throughout England and to Scotland and Wales will be followed by a general

assembly and formal closing ceremonies on August 2.

All plenary sessions and international committee meetings will take place in the recently completed Barbican Centre for Arts and Conferences, new home for the London Symphony Orchestra and the Royal Shakespeare Company. The Barbican Centre is located in the City of London, the square mile commercial center of London and site of the original Roman town. Ample space for meetings and sophisticated equipment for simultaneous translation and for audiovisual programs make the Barbican Centre a suitable venue for a conference the size and complexity of ICOM '83.

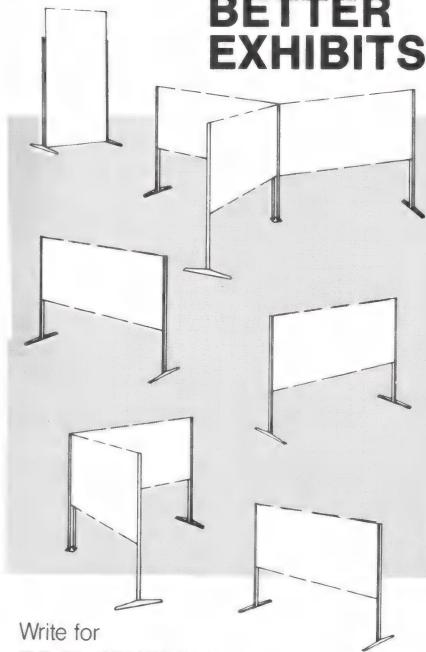
Keynote speakers and their topics include Guerikh Popov (USSR), "Inequality of Museum Provision"; Brian Morris (UK), "The Demands Placed upon Museums by Their Users"; Henriques Abranches (Angola), "Museums and Cultural Identity"; Gunilla Cedrenius (Sweden), "Collecting Contemporary Material"; John Kendall (Australia), "Extending Public Access"; M. A. Waldis (Switzerland), "Self-Help Funding for Museums"; Marta de la Torre (ICOM), "The Financing of Museums in the Developing World"; and Basil Greenhill (UK), "Museum Management."

Our London hosts are now making final arrangements for the conference, whose patron is His Royal Highness Prince Philip, the Duke of Edinburgh. Delegates will be invited to receptions around London—at the National Gallery and the British Museum, for example, hosted by trustees of these institutions. An official government reception will be held at the National Maritime Museum in Greenwich, and the Greater

*ICOM's international committees are not to be confused with its national committees. Each of the 21 international committees addresses a specific topic of concern to the museum profession. These topics are applied art, archeology and history (ICMAH), architecture and museum techniques, conservation, costume, documentation (CIDOC), education (CECA), ethnography (ICME), exhibition exchange (ICEE), fine arts (ICFA), glass, literature (ICLM), modern art (CIMAM), museology (ICOFOM), museum public relations (MPR), museum security (ICMS), musical instruments (CIMCIM), natural history, regional museums, science and technology, and training of personnel.

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International

ICOM delegates will be invited to a reception at the National Gallery (below) and may attend a Royal Gala Performance at Covent Garden (opposite).



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London Council will host delegates at a reception at South Bank.

Of special interest is a Royal Gala Performance of the Royal Opera House at Covent Garden on Monday, July 25, in the presence of Her Royal Highness Princess Margaret. This will be a benefit performance for the ICOM Foundation, a Swiss-based foundation that supports the worldwide activities of ICOM.

When ICOM '83 concludes its deliberations we will begin to assess its accomplishments. Collectively, delegates will have taken action in reviewing the overall program for the 1981-83 triennium (a triennial program sets administrative and program goals for ICOM); they will have ratified a proposed triennial program for 1984-86; and they will have proposed and ratified resolutions dealing with the museums' responsibilities toward professional development—toward, for example, heritage and conservation and serving the handicapped.

Publication of the proceedings of ICOM '83 will provide a permanent record of the keynote speeches, executive meetings and international committee meetings and supply tangible evidence of the 1984-86 triennial program that was drawn up, ratified and set in motion. This chronicle will demonstrate the unity of the museum profession in resolving worldwide museum concerns. It will also solidify ICOM's role in inspiring and strengthening the international museum community as it strives to collect, preserve and interpret the world's heritage.

More difficult to assess will be the intangible benefits of the conference—the professional and personal interchange among the 2,000 Latin Americans, North Americans, Asians, Africans and Europeans who attend. This interchange, more than any other activity, justifies the ICOM triennial and demands of us all a commitment to participate in the international network of ICOM.

Thomas M. Messer, director of the Solomon R. Guggenheim Museum and vice-chairman of AAM/ICOM, offers a concise explanation of how a museum professional will find a productive role within the complex structure of ICOM. He explains,

The national committees [in the United States the national committee is AAM/



ICOM] act primarily as administrative links between the membership in each country and ICOM's Paris-based governing bodies. The fundamental aims of ICOM—international understanding, professional contacts and museum exchanges throughout the world—are furthered or attained by the international committees. Within the international committees particular museum functions are pursued on a supranational level by museum professionals interested and qualified to deal with such issues. Museum libraries, museum education, museum conservation and other concerns attract the interest of colleagues from many lands who are oriented in one or the other of these special directions.

Citing his own participation in the activities in the International Committee for Museums and Collections of Modern Art (CIMAM), Messer continues,

Over the years, the committee membership has maintained contact with professional developments, has attempted to air and define some of these, and has carried out such tasks in a spirit of fellowship, camaraderie and friendship. A museum professional who is a member of his national committee [e.g., AAM/

ICOM] would qualify to participate in professional exchanges that take place within the international committees, thereby automatically becoming an active member of ICOM.

Museum professionals who join ICOM have at once a vertical and horizontal place in ICOM's complex structure. They are members of national committees serving administrative functions and international committees representing specialized concerns and interests. Members promote the cause of museums worldwide while they enhance their own professional expertise. Membership in ICOM is always enriching, but now, on the eve of ICOM '83, it holds a special promise. Δ

U. S. museum professionals who are members of the AAM and wish to attend ICOM '83, July 24-August 2, 1983, may do so only by joining AAM/ICOM, the U. S. national committee. Membership information is available from the AAM/ICOM office: 1055 Thomas Jefferson Street, NW, Washington, D. C. 20007. AAM/ICOM members will automatically receive information regarding ICOM '83 registration, as well as air and hotel arrangements.

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EXHIBITION DESIGN



Jewish Museum, New York, New York

Accreditation: 528 Museums Strong

Joy Y. NORMAN

I hate to make accreditation sound so terrific, but it was. It made the board and the staff look at the institution together and galvanized the staff around a common goal. In a sentence, the accreditation process was sobering, educational, exhilarating, a nuisance—and worth every minute of it!

—Joan H. Rosenbaum
Director,
Jewish Museum
New York, N.Y.

Museum accreditation is a program of self-evaluation and peer review established by and for the profession to enhance the performance and perception of museums in America. The program, developed by the American Association of Museums in 1968 and established in 1970, grew out of the need for formally adopted guidelines and standards, developed by the museum profession, to which a museum could aspire and by which it could be judged. Accreditation is essential in promoting institutional self-confidence and engendering professional pride, which strengthens professional respect and cooperation among accredited museums. Museum accreditation can also be helpful to private and governmental agencies as a basis for qualitative judgment in considering requests for contributions and grants.

The accreditation process includes the completion of a questionnaire, which elicits detailed information on all aspects of the museum's facilities, operations and programs; a one- or two-day comprehensive on-site evaluation by a visiting committee; and review by

the AAM Accreditation Commission. The commission and visiting committee determine if the museum, which is considered in the light of its own stated purpose and the resources at its command, meets acceptable professional standards. The Accreditation Commission has the ultimate authority for carrying out the accreditation program, which is administered by staff in the AAM Washington office.

Museums of all types, sizes, disciplines, ages and budgets are eligible for accreditation. To be considered, a museum must first fulfill every aspect of the basic definition of a museum. For the purposes of accreditation, a museum is "an organized and permanent nonprofit institution, essentially educational or esthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regular schedule." In recent years the basic definition has been expanded to include institutions—such as planetariums, science-technology centers and art centers—that act as museums in every way except for owning and utilizing tangible objects of intrinsic value.

Benefits

"But, what will accreditation mean to my museum?" Of the dozens of inquiries the AAM accreditation office receives each week, this is the most frequent. Again and again, the Accreditation Commission and staff have witnessed the visible, practical benefits of the accreditation experience. A museum can overcome troublesome deficiencies, educate its board about professional practices, instill greater pride within its community or conscientiously prepare for the future—all in response to accreditation.

The accreditation process is thought-

provoking. Completing the questionnaire and supporting documents gives the staff and trustees a formal opportunity for serious reflection. Often museums discover that their policies governing operations require clarification. Jean T. Federico, director of the Daughters of the American Revolution Museum in Washington, D. C., recalls that her museum was "without clear, written guidelines that defined the authority of the board and the role of the professional staff." In response to accreditation, the DAR Museum developed a policy statement, code of ethics and guidelines for acquisitions and loans. These policies are now used to orient all new board members, staff and volunteers. Clearly written policies help the museum use its resources effectively to meet its stated objectives and assure continuity of operation.

Accreditation serves as a catalyst to improve operations and facilities. At Hancock Shaker Village in Pittsfield, Massachusetts, the visiting committee's report prompted the board to upgrade the security system and establish a pension plan for professional staff. At the Jewish Museum in New York City collection care required the most attention. It was the committee's report which "convinced the board that \$75,000 for a painting storage area (a converted squash court) was just as, if not more, important" than the \$75,000 the board raised for exhibitions.

Accreditation can instill self-confidence and heighten credibility. The staff takes pride in its achievement and profits in important ways from peer recognition. Through participation in the museum accreditation program, the board of the Brandywine River Museum in Chadds Ford, Pennsylvania, "gained a new sense of satisfaction with the management of the museum.

Joy Y. NORMAN is secretary to the Accreditation Commission of the AAM.

In-House

... providing the staff with a new sense of approval." For the University Museums at the University of Mississippi accreditation brought added credibility, which is particularly important for a college or university museum. Director Valerie Braybrooke elaborates, "Museum accreditation proved that we, too, must demonstrate a certain level of professional operation in order to be recognized by a national association. The university now acknowledges us as an important asset rather than a drain on academic departments."

Accreditation also raises a museum's status among museum professionals and the general public. Donald E. Knaub, director of the Huntsville Museum of Art in Alabama, explains, "The caliber of our exhibition program is increasing. We have been able to borrow objects from major institutions that may never have made loans to us if we were not accredited." Andre P. Larson, director of the Shrine to Music Museum in Vermillion, South Dakota, found that the museum's credibility in its community increased. "Accreditation helped the residents of South Dakota realize the difference between a professional institution and a commercial enterprise, of which there are many in our state."

Will accreditation improve the museum's fund-raising capabilities? For director John W. Streetman III the answer is a definite yes. "Many of the foundations to which we apply have never even heard of Evansville, Indiana, much less the Evansville Museum of Arts and Science. Being accredited gives us the museum world's version of the *Good Housekeeping* seal of approval, defining what we are as well as the caliber of our activities. It cuts through a lot of red tape." When the China Trade Museum in Milton, Massachusetts, informed its donors and volunteers that the museum had been accredited, several responded with instant donations. Director Betty Hirsch believes the institution's accredited status generated larger donations during its annual fund-raising campaign

because people were saying, "The museum has proven that it is doing a good job and is using our money well, therefore, we are going to do more for the institution."

In the words of Peter Timms, director of the Fitchburg Art Museum in Fitchburg, Massachusetts, "Accreditation generates a *momentum*. Once a certain standard has been achieved, there can be no backsliding. Success builds upon itself."

Reaccreditation: A Continuing Process

Maintaining professional standards is as vital as attaining them. To ensure that accredited museums continue to meet these standards, the Accreditation Commission reviews an institution's accredited status every five to 10 years. An institution undergoing reaccreditation is evaluated according to currently accepted standards of operation, not those of past years. The reaccreditation process includes the completion of a questionnaire, an on-site evaluation by a senior examiner and review by the commission.

Museums that have completed reaccreditation procedures note that the process offers many of the same benefits as the original accreditation program. Reaccreditation, like accreditation, heralds the staff's ability to meet professional standards, thereby strengthening relations between the governing body and the staff, improving morale and enhancing credibility within the community. Self-evaluation may, however, be one of the most beneficial aspects of reaccreditation. The process requires that museums reconsider, in a comprehensive and structured way, their entire operations in light of the standards that the museum field has established. Robert A. Puckett, director of the Wichita-Sedgwick County Historical Museum in Kansas, concurs. "Our days become so full of budgets and meetings that we sometimes overlook the priorities. . . . Reaccreditation reminded us of the important things, such as the development of board and staff policies, administrative procedures, and ethics, that are often times overlooked in our daily schedule."

Museum directors also point to the benefit of peer review. Budd Harris Bishop, director of the Columbus Museum of Art in Columbus, Ohio, ex-

plains, "The report of the senior examiner was a real shot in the arm for the staff, demonstrating to the board of trustees and the community that we had made substantial improvement in almost every aspect of our operation since the museum was originally accredited." William D. Wilkinson, director of the Mariners' Museum in Newport News, Virginia, echoes that sentiment. "The board was reassured when our peers said we were acting in a professional manner. The senior examiner not only affirmed our current operations, but also reinforced staff recommendations for future growth and activity. The board was thus assured that we had made great improvement and were headed in the right direction."

Breffny Walsh, director of the Rensselaer County Historical Society in Troy, New York, best summarizes the importance of the reaccreditation program: "Reaccreditation proves not only that an institution has met minimal standards, but that professional standards have been maintained. It provides a sense of stability and continuity for the institution."

Accreditation Commission

JEAN M. WEBER (chairman), Director, Museum of New Mexico, Santa Fe, N.M.

ROBERT N. BOWEN, Flagstaff, Ariz.

DANIEL R. PORTER, Director, New York State Historical Association, Cooperstown, N.Y.

ROY L. TAYLOR, Director, University of British Columbia Botanical Garden, Vancouver, B.C.

HAROLD K. SKRAMSTAD, Director, Henry Ford Museum and Greenfield Village, Dearborn, Mich.

KENNETH STARR, Director, Milwaukee Public Museum, Milwaukee, Wis.

KATHARINE L. WATSON, Director, Bowdoin College Museum of Art, Brunswick, Maine

Accreditation Staff

JOY Y. NORMAN, secretary to the Accreditation Commission

LISA SAICHEK, accreditation assistant

The following is a list by state of the 528 institutions accredited by the AAM as of March 1, 1983. The date that appears in parentheses after each museum is the year in which the museum was accredited; the second date is the year it was reaccredited.



Columbus Museum of Art, Columbus, Ohio

Alabama

Huntsville Museum of Art (80)
Montgomery Museum of Fine Arts (78)

Alaska

Alaska State Museum, Juneau (75)
Anchorage Historical and Fine Arts
Museum (73)
Pratt Museum, Homer (82)
University of Alaska Museum, Fairbanks
(73)

Arizona

Amerind Foundation Museum, Dragoon
(74)
Arizona Historical Society Museum,
Tucson (75)
Arizona-Sonora Desert Museum, Tucson
(72, 82)
Arizona State Museum of the University
of Arizona, Tucson (72, 82)
Fort Huachuca Historical Museum (80)
Heard Museum of Anthropology and
Primitive Art, Phoenix (73)
Museum of Northern Arizona, Flagstaff (73)
Phoenix Art Museum (73)

Arkansas

Arkansas Arts Center, Little Rock (72, 82)
Arkansas State University Museum,
Jonesboro (73)
Arkansas Territorial Museum, Little Rock
(81)
University of Arkansas Museum,
Fayetteville (80)

California

Alexander Lindsay Junior Museum, Walnut
Creek (74)
Asian Art Museum of San Francisco (72)
California Academy of Sciences, San
Francisco (71, 78)
California Museum of Science and
Industry, Los Angeles (75)
Coyote Point Museum, San Mateo (72, 82)
Crocker Art Gallery, Sacramento (75)
De Saisset Gallery and Museum, Santa
Clara (79)
Edward-Dean Museum of Decorative Arts,
Cherry Valley (75)
Fine Arts Museums of San Francisco (72)
Francis E. Fowler, Jr., Foundation Museum,
Beverly Hills (80)
Fresno Arts Center (73)
Hebrew Union College Skirball Museum,
Los Angeles (78)
J. Paul Getty Museum, Malibu (77)
Judah L. Magnes Museum, Berkeley (74)
Junipero Serra Museum, San Diego (73)
Kern County Museum, Bakersfield (75)
Long Beach Museum of Art (72, 82)
Los Angeles County Museum of Art (72, 82)
Los Angeles County Museum of Natural
History (71)
Monterey Peninsula Museum of Art (76)
Newport Harbor Art Museum, Newport
Beach (82)
Oakland Museum (73)
Pacific Grove Museum of Natural History
(72, 82)

Palm Springs Desert Museum (83)

Palo Alto Junior Museum (82)
Rancho Santa Ana Botanical Gardens,
Claremont (72)

Riverside Municipal Museum (72)
Robert H. Lowie Museum of Anthropology,
Berkeley (76)

San Bernardino County Museum, Redlands
(73)

San Diego Museum of Art (73)

San Diego Museum of Man (73)

San Diego Natural History Museum (74)

San Francisco Museum of Art (73)

San Joaquin County Historical Museum,
Lodi (73)

San Jose Historical Museum (77)

San Mateo County Historical Association
Museum, San Mateo (72)

Santa Barbara Museum of Art (73)

Santa Barbara Museum of Natural History
(73)

Santa Cruz Museum (72)

University Art Museum, Berkeley (80)

University Art Museum, Santa Barbara (73)

Colorado

Colorado Springs Fine Arts Center (71)
Colorado State Museum, Denver (72) and
six subsidiaries: El Pueblo, Pueblo; Fort
Garland, Fort Garland; Fort Vasquez,
Platteville; Ute Indian Museum, Mont-
rose; Healy House and Dexter Cabin,
Leadville; Baca House and Bloom House,
Trinidad

Denver Art Museum (72, 81)
Denver Museum of Natural History (75)
Greeley Municipal Museum (72)
Littleton Historical Museum (77)
Museum of Western Colorado, Grand Junction (71, 82)
Western Museum of Mining & Industry, Colorado Springs (79)

Connecticut

Florence Griswold House of the Lyme Historical Society, Old Lyme (78)
Lyman Allyn Museum, New London (76)
Mark Twain Memorial, Hartford (75)
Mattatuck Historical Society, Waterbury (72, 82)
Mid-Fairfield County Youth Museum, Westport (73)
Museum of Art, Science and Industry, Bridgeport (75)
Mystic Seaport Museum, Mystic (72)
New Britain Museum of American Art (72)
New Britain's Youth Museum (76)
Stowe-Day Foundation, Hartford (73)
Wadsworth Atheneum, Hartford (73)
Webb-Deane-Stevens Museum, Wethersfield (73)
William Benton Museum of Art, Storrs (76)
Yale University Art Gallery, New Haven (72)

Delaware

Delaware Art Museum, Wilmington (72, 82)
Hagley Museum, Wilmington (72)
Henry Francis du Pont Winterthur Museum (71, 79)

District of Columbia

Corcoran Gallery of Art (77)
Daughters of the American Revolution Museum (73, 81)
Hirshhorn Museum and Sculpture Garden (79)
National Gallery of Art (79)
National Museum of African Art (75)
National Museum of American Art (76) and one subsidiary: Renwick Gallery
National Museum of American History (72)
National Museum of Natural History (75)
National Portrait Gallery (76)
The Octagon (73, 80)
Phillips Collection (79)
Textile Museum (73)

Florida

Cummer Gallery of Art, Jacksonville (75)
Fairchild Tropical Garden, Miami (81)
Florida State Museum, Gainesville (73, 81)
George D. and Harriet W. Cornell Fine Arts Center, Rollins College, Winter Park (81)
Henry Morrison Flagler Museum, Palm Beach (73)
Historic St. Augustine Preservation Board (73)
Historical Museum of Southern Florida, Miami (79)
Historical Pensacola Preservation Board (78)
Jacksonville Art Museum (78)
John & Mable Ringling Museum of Art, Sarasota (72)
Loch Haven Art Center, Orlando (71, 78)
Lowe Art Museum, Coral Gables (72)
Museum of Art, Ford Lauderdale (74)

Museum of Arts and Sciences, Daytona Beach (77)
Museum of Fine Arts, St. Petersburg (72)
Norton Gallery and School of Art, West Palm Beach (72, 81)
Society of the Four Arts, Palm Beach (72, 82)
Temple Mound Museum, Fort Walton Beach (74, 81)
University Gallery, Gainesville (73)

Georgia

Columbus Museum of Arts and Sciences (72, 82)
Georgia Museum of Art, Athens (79)
High Museum of Art, Atlanta (72, 81)
Telfair Academy of Arts and Sciences, Savannah (79) and one subsidiary: Owens-Thomas House, Savannah

Hawaii

Bernice P. Bishop Museum, Honolulu (75)
Honolulu Academy of Arts (72)
Lyman House Memorial Museum, Hilo (73)
Mission Houses Museum, Honolulu (72)

Idaho

Idaho State Historical Museum, Boise (72)

Illinois

Adler Planetarium, Chicago (72)
Art Institute of Chicago (72, 82)
Burpee Natural History Museum, Rockford (75)
Chicago Academy of Sciences (78)
Chicago Historical Society (79)
Early American Museum, Mahomet (73)
Field Museum of Natural History, Chicago (72, 81)
Illinois State Museum, Springfield (72, 82) and one subsidiary: Dickson Mounds Museum, Lewiston
Krannert Art Museum, Champaign (77)
Lakeview Museum of Arts and Sciences, Peoria (73)
Maurice Spertus Museum of Judaica, Chicago (76)
Morton Arboretum, Lisle (76)
Museum of Contemporary Art, Chicago (82)
Museum of Science and Industry, Chicago (75)
University Museum and Art Galleries, Carbondale (77)
University Museums, Normal (78)

Indiana

Ball State University Art Gallery, Muncie (72)
Children's Museum of Indianapolis (71, 81)
Conner Prairie Pioneer Settlement, Noblesville (77)
Discovery Hall Museum, South Bend (82)
Evansville Museum of Arts and Science (78)
Greater Lafayette Museum of Art (82)
Indiana State Museum, Indianapolis (76) and two subsidiaries: Angel Mounds State Memorial, Evansville; White Water Canal State Memorial, Metamora
Indianapolis Museum of Art (72)
Sheldon Swope Art Gallery, Terre Haute (72)
Snite Museum of Art, University of Notre Dame, Notre Dame (73)
Tippecanoe County Historical Museum, Lafayette (81)
William Hammond Mathers Museum, Bloomington (71)

Iowa

Blanden Art Gallery, Fort Dodge (80)
Cedar Rapids Museum of Art (81)
Charles H. MacNider Museum, Mason City (73)
Davenport Art Gallery (73)
Museum of Art, University of Iowa, Iowa City (77)
Putnam Museum, Davenport (74)
Sanford Museum and Planetarium, Cherokee (72)
Sioux City Art Center (81)
Sioux City Public Museum (74)
University of Northern Iowa Museum, Cedar Falls (76)
Vesterheim, Norwegian-American Museum, Decorah (72)

Kansas

Dwight D. Eisenhower Library, Abilene (75)
Martin and Osa Johnson Safari Museum, Chanute (77)
Santa Fe Trail Center, Laredo (77)
Spencer Museum of Art, Lawrence (79)
Wichita Art Museum (72)
Wichita-Sedgwick County Historical Museum (72, 82)

Kentucky

J. B. Speed Art Museum, Louisville (75)
Patton Museum of Cavalry and Armor, Fort Knox (78)

Louisiana

Gallier House, New Orleans (74)
Historic New Orleans Collection (78)
Louisiana Arts and Science Center, Baton Rouge (72, 82)
Louisiana State Museum, New Orleans (76)
Meadows Museum of Art, Centenary College of Louisiana, Shreveport (80)
New Orleans Museum of Art (72, 82)

Maine

Bath Marine Museum (73)
Bowdoin College Museum of Art, Brunswick (79) and one subsidiary: Peary-MacMillan Arctic Museum, Brunswick
Brick Store Museum, Kennebunk (78)
Maine State Museum, Augusta (75)
Old Gaol Museum, York (73)
Seashore Trolley Museum, Kennebunkport (78)
William A. Farnsworth Library and Art Museum, Rockland (72, 81)

Maryland

Art Gallery, University of Maryland, College Park (77)
Baltimore Museum of Art (72)
Calvert Marine Museum, Solomons (81)
Chesapeake Bay Maritime Museum, St. Michaels (78)
Peale Museum, Baltimore (72)
Walters Art Gallery, Baltimore (72)
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William Paca House and Garden, Tobacco Prise House, The Barracks, and Virtualizing Warehouse of Historic Annapolis (80)

Massachusetts

Berkshire County Historical Society Museum, Pittsfield (74)
Brockton Art Museum (77)
Busch-Reisinger Museum, Cambridge (73)

Cardinal Spellman Philatelic Museum, Weston (71, 82)
 Chesterwood, Stockbridge (82)
 Children's Museum, Boston (72)
 China Trade Museum, Milton (82)
 Concord Antiquarian Museum (73)
 Connecticut Valley Historical Museum, Springfield (73)
 De Cordova and Dana Museum and Park, Lincoln (74)
 Essex Institute, Salem (72, 82)
 Fitchburg Art Museum (79)
 Hancock Shaker Village, Shaker Community, Pittsfield (80)
 Harrison Gray Otis House of the Society for the Preservation of New England Antiquities, Boston (76) and one subsidiary: Governor B. John Langdon Memorial Mansion, Portsmouth, New Hampshire
 Heritage Plantation of Sandwich (81)
 Historic Deerfield (73, 82)
 Isabella Stewart Gardner Museum, Boston (72)
 John Woodman Higgins Armory, Worcester (72)
 Mead Art Museum, Amherst (72)
 Merrimack Valley Textile Museum, North Andover (71, 78)
 Museum of Fine Arts, Boston (72)
 Museum of Science, Boston (71)
 Old Sturbridge Village (71, 82)
 Peabody Museum of Archaeology and Ethnology, Cambridge (75)
 Peabody Museum of Salem (71, 82)
 Sandwich Glass Museum (77)
 Sterling and Francine Clark Art Institute, Williamstown (72, 81)
 Wenham Historical Association and Museum (72)
 Whaling Museum, New Bedford (74)
 William Hayes Fogg Art Museum, Cambridge (75)
 Worcester Art Museum (78)

Michigan
 Art Center of Battle Creek (82)
 Children's Museum, Detroit (74)
 Cranbrook Academy of Art Museum, Bloomfield Hills (77)
 Cranbrook Institute of Science, Bloomfield Hills (72)
 Detroit Institute of Arts, (73)
 Ella Sharp Museum, Jackson (79)
 Flint Institute of Arts (72)
 Frankenmuth Historical Museum (80)
 Grand Rapids Public Museum (71, 78)
 Henry Ford Museum and Greenfield Village, Dearborn (76)
 Jesse Besser Museum, Alpena (79)
 Kalamazoo Institute of Arts (72)
 Kingman Museum of Natural History, Battle Creek (79)
 Kresge Art Center Gallery, East Lansing (73)
 Mackinac Island State Park (73)
 Museum, Michigan State University, East Lansing (77)
 Saginaw Art Museum (81)
 University of Michigan Museum of Art, Ann Arbor (73)

Minnesota
 Minneapolis Institute of Arts (72, 82)
 Minnesota Museum of Art, St. Paul (72)



Carnegie Museum of Natural History, Carnegie Institute, Pittsburgh, Pennsylvania

Science Museum of Minnesota, St. Paul (71)
 Walker Art Center, Minneapolis (73, 82)

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Lauren Rogers Library and Museum of Art, Laurel (73)
 Mississippi Museum of Natural History, Jackson (82)
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Missouri

Albrecht Gallery of Art, St. Joseph (73)
 Jefferson National Expansion Memorial National Historic Site, St. Louis (80)
 Maramec Museum, St. James (74)
 Missouri Botanical Garden, St. Louis (75)
 Museum of Art and Archaeology, Columbia (73)
 Museum of Science and Natural History, St. Louis (76)
 Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City (72)
 St. Joseph Museum (71) and one subsidiary: Pony Express Stables Museum, St. Joseph
 St. Louis Art Museum (73)

Montana

C. M. Russell Gallery, Great Falls (74)
 Montana Historical Society Museum, Helena (73)
 Yellowstone Art Center, Billings (82)

Nebraska

Hastings Museum (73)
 Joslyn Art Museum, Omaha (73, 82)
 Nebraska State Historical Society Museum, Lincoln (73)
 Sheldon Memorial Art Gallery, Lincoln (72)

Stuhr Museum of the Prairie Pioneer, Grand Island (77)
 University of Nebraska State Museum, Lincoln (73)

Nevada

Nevada Historical Society Museum, Reno (72)
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 Northeastern Nevada Museum, Elko (73)

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 Strawbery Banke, Portsmouth (77)

New Jersey

Clinton Historical Museum, Clinton (77)
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 Morris Museum of Arts and Science, Convent (72)
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 Roswell Museum and Art Center (78)

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 Arnot Art Museum, Elmira (76)
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 Heckscher Museum, Huntington (72)
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Nassau County Museum, Syosset (73)
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and one subsidiary: Cary Arboretum, Millbrook (82)
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New-York Historical Society (72)
New York Zoological Park and New York Aquarium of the New York Zoological Society, Bronx (72)
Parrish Art Museum, Southampton (73)
Potsdam Public Museum (72)
Remington Art Museum, Ogdensburg (73)
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Roberson Center for the Arts and Sciences, Binghamton (73)
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Rye Historical Society Museum (80)
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Silas Wright House and Museum, Canton (82)
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Solomon R. Guggenheim Museum, New York (71, 82)
Stone-Tolan House, Rochester (81)
Vanderbilt Museum and Planetarium, Centerport (72, 82)
West Point Museum (77)
Whitney Museum of American Art, New York (72)

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Charlotte Nature Museum (72)
Duke University Art Museum, Durham (73)
Mint Museum of Art, Charlotte (72)
Morehead Planetarium, Chapel Hill (77)
North Carolina Museum of Art, Raleigh (73)
North Carolina Museum of History, Raleigh (72) and eight subsidiaries:
Alamance Battleground, Burlington; Charles B. Aycock Birthplace, Fremont; Historic Bath, Bath; Brunswick Town, Southport; Fort Fisher, Kure Beach; James K. Polk Birthplace, Pineville; Town Creek Indian Mound, Mount Gilead; Zebulon B. Vance Birthplace, Weaverville
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Old Salem and the Museum of Early Southern Decorative Arts, Winston-Salem (72, 82)
Reynolda House, Winston-Salem (72, 82)
Southeastern Center for Contemporary Art, Winston-Salem (79)
St. John's Museum of Art, Wilmington (72)

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Akron Art Museum (72)
Allen County Museum, Lima (80)
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Arms Museum, Youngstown (77)
Canton Art Institute (74)
Cincinnati Art Museum (72)
Cleveland Museum of Art (73)
Cleveland Museum of Natural History (75)
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Dayton Art Institute (72, 82)
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Museum of Art, Carnegie Institute, Pittsburgh (72)
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Philadelphia Museum of Art and the Rodin Museum (73)
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 Seattle Art Museum (72)
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 (74) and one subsidiary: Wisconsin
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 State Museum of the Wyoming State
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American Samoa

Jean P. Haydon Museum, Pago Pago (78)

Canada

Confederation Centre Art Gallery and
 Museum, Charlottetown, Prince Edward
 Island (78)
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 Saskatoon, Saskatchewan (73)

Puerto Rico

Museo de la Fundacion Arqueologica,
 Antropologica e Historica de Puerto Rico,
 Old San Juan (75)

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Issues in Supporting the Arts

Caroline Violette and Rachelle Taquu, eds. Ithaca, N.Y.: Cornell University, 1982. 105 pp., paperbound, \$6. Distributed by Partners for Livable Places, 1429 21st St., NW, Washington, D.C. 20036.

Reviewed by William Keens

I am generally less than enthusiastic about books based on conference proceedings—any conference—because by nature they tend to convey only part of what really took place. A successful conference, after all, is the result of some sort of dynamic between speakers and their audience, with the ideas expressed acting as catalysts in the process. To approach this dynamic through the speakers' remarks only is a little like trying to evaluate the success of a dinner party by reading the menu—or in the worst cases, by reading recipes for the dishes served. We know what was on the table, but what took place around (or under) it is lost.

In the case of *Issues in Supporting the Arts*, however, an anthology based on the Economic Impact of the Arts Conference held in May 1981, the argument can be made that because there has been relatively little thorough, systematic study of this subject, it is enough simply to have mapped out the territory so that further exploration can get under way. It's a credible argument, and perhaps this book's most tangible achievement is in providing readers with some sense of how much still needs to be analyzed and explored.

If that vast territory is to be known, it will probably be because of the work of a number of those who are included in this anthology. People like David Cwi, Robert McNulty, Louise Wiener and others have been at it for some time now, carrying the message to all

WILLIAM KEENS is acting director of the American Council for the Arts and editor of its magazine, *American Arts*.

who would listen that the arts *do* have an economic impact and that the impact is measurable. They may disagree as to the extent of that impact or the methodology to be employed in measuring it, but no matter. The fundamental message remains the same.

It seems to be part of the rationale behind this anthology that its message is directed more to those in the arts and academic communities than to those in business and government. Before a new basis for partnership with the arts can be forged, the latter will need to be convinced of the real and potential contribution of the arts as an economic factor from which they, too, can benefit. (No one, however, is suggesting that economic arguments tell the whole story.) But it is in the arts and academic communities that the basic

research needed to assess that impact must be conducted. The publication of this book (and the hosting of the conference that produced it) by a major university is therefore welcome, and the subject will be well served if other such institutions carry forward the work begun here.

Issues is worth getting, worth reading and worth keeping. My guess is that it will prove particularly useful to those who are introducing themselves to this subject for the first time, though its value to the initiated is not to be ignored. And until economic impact studies in the arts become a more commonplace phenomenon, it is also my guess that the information contained here is not likely to grow wearisome or dated—no small accomplishment in itself.

All in Order: Information Systems for the Arts

Washington, D.C.: National Assembly of State Arts Agencies, 1982. 192 pp., illus., paperbound, \$7.95. Distributed by Publishing Center for Cultural Resources, 625 Broadway, New York, N.Y. 10012.

Reviewed by Pamela Johnson

Expansion and growth are two terms that may easily be applied to the phenomenon that has taken place in the cultural agency field during the last several decades. For every nonprofit group banded together in the interest of their constituents a service organization, support or funding group has formed to represent and further these interests. As is often the case, such unplanned and fragmented growth does not always result in the most effective and efficient method of serving any one constituency. Information, when it is found, may be in as many different forms as the number of organizations providing it. Accumulating similar information from a variety of agencies often results in a frustration similar to

that confronting one trying to converse with an individual speaking a foreign language.

I, for one, do not believe that all cultural organizations should or can adopt uniform systems across disciplines and fields. The uniqueness and diversity of institutions within our field may in fact be our greatest asset. To try to establish an information system similar to that used by libraries would remove the individuality of the various institutions in our field.

While across-field uniformity of information retrieval may not be immediately possible or desirable, such practices within a particular discipline or constituency would seem most desirable. Individuals and arts organizations at the national, regional and state levels are to be congratulated for their progress in recognizing the possibilities and creating and adopting management systems for information exchange. The success of the National Information

PAMELA JOHNSON is associate director of the San Antonio Museum Association in San Antonio, Texas.

Books

Systems Project (NISP) may be attributed to chance encounters, coincidences and good luck, but most of all to the foresightedness of the project participants. Identifying common terms that included everyone in the same conversation was a major step; establishing managerial goals that could easily be achieved by various member agencies across the country without a great deal of expense or expertise further solidified the project's potential success. That the number of agencies involved in the project was finite and manageable probably made it all feasible.

During the first year NISP concentrated on two goals: creating a terminology for organizing and labeling information and standardizing methods for collecting, organizing and disseminating information; and developing a

standard system for mailing lists, grants management and arts resource directories. The following year NISP began to promote, on a national level, the exchange and analysis of comparable arts data by awarding small grants to regional arts agencies to implement the standard systems. The project also strove to begin a dialogue among public arts agencies on the future maintenance of and adherence to the standard systems and responsible use of the information.

The national terminology for information management in public arts agencies is a huge step forward. Now individuals across the country can compare similar information using similar terminologies and achieve more conclusive and effective results. The project working group is to be congratulated for resisting the temptation to require uniform systems or establish a single repository for all such information. By standardizing terminology and establishing formats for mailing lists, grants management and resource directories, NISP has instituted a system — "national standard" — that is flexible

enough to be adaptable to any agency's method of compiling and organizing similar pieces of data, whether it be a simple manual filing system or the most sophisticated electronic system.

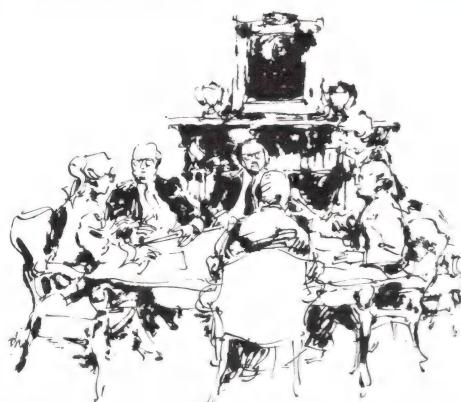
Museums would do well to take advantage of the information presented in *All in Order: Information Systems for the Arts*. For the most part the report is presented in a simple and straightforward manner, only occasionally lapsing into catchwords that could impose a tedium on some readers attempting to follow it. The report identifies and clearly defines "systems" so that it does not appear to be just another catchword. It is important to dig through *all* of the material in order to fully understand the "national standard." The work and accomplishments are considerable, the information is valuable and the quiet time required to work through the report is well worth it.

The step-by-step approach to better management of information systems is a valuable exercise that every agency, whether it be a museum or support agency, should undergo. And all agencies might be well advised to review their purpose and their goals. When these goals, and the strategies needed to accomplish them, have been established, at least 50 percent of the work is done. Museums, large and small, should consider the report carefully. It can never be emphasized too many times that computers are not the solutions to all problems. There are a number of manual and mechanical information systems that can be quite effective and, in many cases, preferable to a computerized system.

Chapter 3, "Toward National Compatibility: National Standard for Arts Information Exchange," offers some very logical and simple approaches for

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effective mailing systems, grants management and resource directories. The terminology and formats are clearly spelled out in this chapter and should prove to be a valuable guide for any institution seeking to exchange and retrieve information. I found the grants management system to be a bit more cumbersome than the others, but it will undoubtedly yield more effective uses of the information generated by the various manipulations.

The fourth chapter in the report outlines nine steps essential for implementing a National Standard Information System. They include: defining the desired product; creating input, system and method necessary to produce product; de-bugging the system; preparing a system's handbook; training staff; and running backup systems to confirm the information system created by the agency. These steps are certainly applicable to any system under consideration by a museum and are outlined in detail with an admonition that they should be taken in order, omitting none.

Part 2 of the report contains the National Standard for Arts Information Exchange. The "national standard" system components, assembled for the first time, establishes a vocabulary that arts agencies feel will guarantee national compatibility in the collection, organization and exchange of arts information. It is intended to provide a basis for the meaningful use and analysis of data about public arts activities in the United States. Care has been taken to define each step so that anyone using the standard should have no difficulty in following and understanding the suggested procedure. The project report does include a bibliography and an index. I should add that the tedium in reviewing such a bulk of concentrated information is relieved quite pleasantly by numerous and helpful illustrations.

In summary, the public arts agencies should be pleased with their efforts in bringing all of us in the cultural agency realm one step closer to communicating effectively with one another and using the information that does exist to the best advantage. And, they are to be complimented for presenting a publication that will help museums or related groups establish systems which will better manage the responsibility

entrusted to them. The information is logical and thoughtfully presented. It should be a valuable resource for years to come.

Perhaps its success will provide an impetus for the accomplishment of similar projects within like groups and constituencies in the cultural organization field.

Effective Corporate Fundraising

W. Grant Brownrigg. New York: American Council for the Arts, 1982. 161 pp., hard-bound, \$14.95.

Reviewed by Don Jones

Effective Corporate Fundraising is, as its preface promises, "a practical and systematic approach to soliciting contributions from business firms." To my knowledge, with the possible exception of Business Committee for the Arts publications, there have been few attempts that provide such a comprehensive guide for arts organizations and other nonprofits. In my opinion, however, there are a couple of areas in which Brownrigg's work falls a little short of completely fulfilling the foreword's claim of an "unusually perceptive evaluation of corporate funding."

Based on my experience as a manager of corporate contributions to the arts and from discussions with others in the field, I am, with one exception, in general agreement with Brownrigg's commentary on why business supports the arts. He maintains that since the arts "improve the quality of life in a community, . . . improve the image of the community and the companies who do business there, . . . have a substantial economic impact on a local community . . . and focus on creativity," art support is in any corporation's best self-interest. But there is an additional, fifth reason that would help place the book's advice in a broader context.

Although more mundane than factors such as "quality of life" and "focus

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on creativity," commitment to community service must be demonstrated by a corporation to the publics that are particularly important to its success. For example, in most communities board members and patrons of arts organizations generally form the leadership of the community. Working with that leadership to support the arts can provide business with a unique opportunity to demonstrate that it is interested not only in profits but in the community and its people.

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Therefore, when an arts organization approaches a corporation that has an established arts support program, the presentation should emphasize the arts organization's service to the community, and the list of board members may be as important as the names of the artistic talent. Thus, rather than mistakenly assume that "the most powerful argument for supporting an individual organization is the quality of its artistic product," one should view community service as a primary criterion. Lest art esthetes shudder, let me hasten to add that, in my opinion, "artistic quality" and "community service" are not mutually exclusive—in the end both are essential to effective corporate fund raising.

Along this same vein, I will also take issue with Brownrigg's use of data from the recent corporate survey, *Guide to Corporate Giving in the Arts 2*, conducted by the American Council for the Arts. According to the survey's statistical findings, corporate contribution officers view the "publicity value" of a specific arts request as a secondary evaluation criterion. To infer, however, that "publicity value" equates to "high visibility"—two very different criteria—and, moreover, that the latter is a negligible factor in grant decision making is misleading. On the basis of my foregoing remarks, community awareness at least, if not "high visibility," is a desirable outcome of corporate giving. Later in the book, the discussion of funding possibilities—general operating support, project support and capital support—bears this out by acknowledging that "a number of companies are putting increasing emphasis on project support [because it is] easy-to-measure, limited, and highly visible." Furthermore, the author's remarks about reinforcement strategies suggest that printed recognition of corporate donations is the best technique because "image and recognition are so important to many corporations."

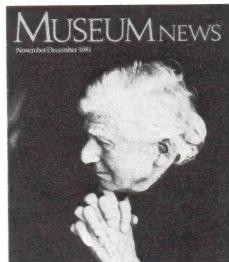
Finally, the book's concentration on the one-on-one, personal visit method of presenting a contribution request overlooks the present reality of corporate funding. Chevron annually incorporates almost 600 arts organizations as line items within a \$20 million charitable and educational contributions budget, and we anticipate an additional 700 new requests from arts

groups alone in 1983. This situation obviously prohibits receiving personal solicitations.

Advising arts organizations, as many consultants are prone to do, that the one-on-one personal visitation with a corporate officer or contributions manager is the most effective method for generating dollars is a cliché from the pre-1980s era. Well-written, concise 1-2 page *tailored* letters with graphic attachments will generate more dollars in the long-run than most of the well-meaning but uncomfortable solicitation visits made by duty-bound board members and their development directors. Moreover, the alternative to one-on-one visits is not a mass mail campaign—such letters in our shop are generally destined for the "circular file."

Finally, I wish to emphasize that the foregoing comments represent the nit-picking of but one corporate arts manager on just a few items in a book that contains a wealth of outstanding counsel. Congratulations, W. Grant Brownrigg! △

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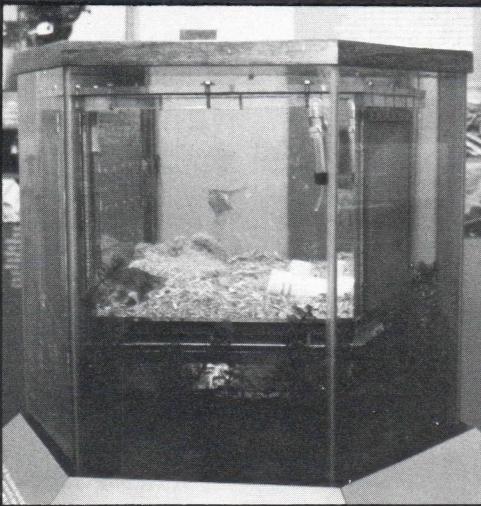


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